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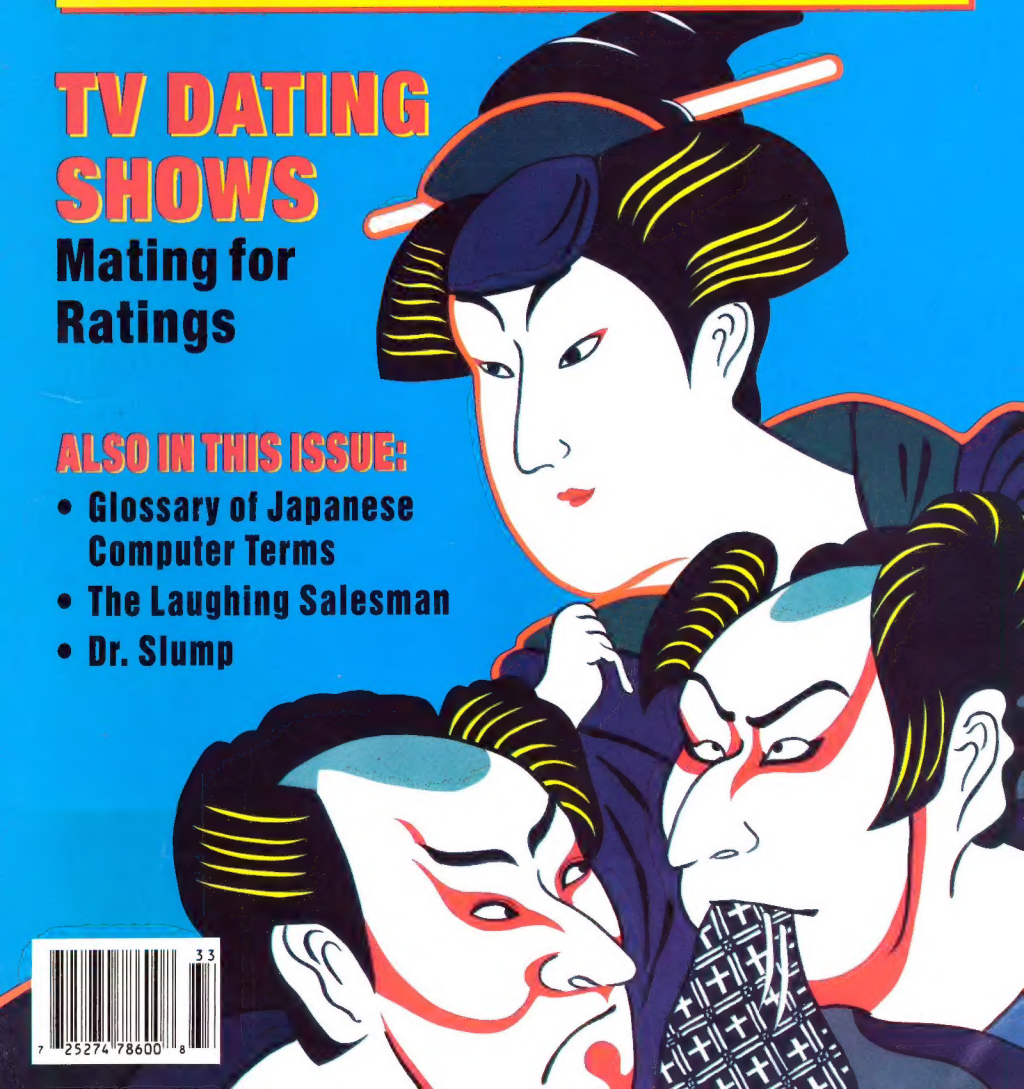

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No. 33, March 1994

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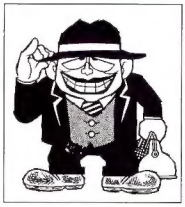

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

What good is being an editor if you can't use a prime spot in the magazine for your own message? My message is that *Mangajin* is searching for a Feature Editor. This person would work on the magazine as well as various other publishing projects. The most important skills are: 1) writing & editing (must be a native speaker of English), 2) ability to plan projects and work with recalcitrant freelance writers, 3) layout skills. The ideal candidate would also have the ability to do top quality translation, but maybe not the temperament to become a full-time translator. Does such a person actually exist? Does he or she want to see the 1996 Olympics in a new hometown, Atlanta? Please write to the Editor's address shown on page 4.

Marketing *Mangajin* has always been a challenge, but I have to say I enjoy that side of the business, too. We are so specialized that even if we had the money, we couldn't use the mass marketing techniques that the big magazines do. We rely heavily on word-of-mouth, and one of our favorite ways of encouraging you, the subscriber, to pass the word is through our Free-to-a-Friend campaign (a card is enclosed in all subscriber copies of this issue). The basic idea is that we will extend your subscription by two issues if you introduce us to one of your friends who subsequently subscribes, plus we enter your name in our drawing for a Canon WordTank electronic dictionary, held twice a year. Which brings us to our next item.

The winner of our 1993 year-end drawing for a WordTank is Zdenka Seiner Griswold of New York City. Her friend, Daniel Shklair, also of New York, duly entered a subscription, so Ms. Griswold's subscription has been extended by two issues to boot. Congratulations and happy WordTanking!

Vaughan P. Simmons

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More *tai-yaku*

I'm very serious about learning Japanese, and since I have already finished all the classes offered in this area, I'm using *Mangajin* as one of my textbooks and working with tutors. *Mangajin* is great! I especially liked the recent interview with Ishinomori Shōtarō. Having material like this presented in both English and Japanese is helpful, and I'd like to see more material in that style.
ROBIN SWEANY
Paradise, CA

The style of presenting the original text and translation on facing pages, or facing columns on the same page, is called tai-yaku (対訳, *"facing translation"), and we like it too. Sometime in 1994 we'd like to add a few pages of contemporary fiction and/or interviews in this style.*

Hawaiian Delivery

I appreciate the detailed work you and the *Mangajin* staff do each month. Thanks for keeping the subscription rate down as well.

I just received the Christmas issue (No. 31) yesterday, January 14. I'm used to receiving my copy of *Mangajin* after it has already appeared in the local bookstores, but your "Editor's Note" indicated that No. 31 should have arrived in late November. I thought you should know there may be a distribution problem.
GINA HARA
Aiea, HI

(Our business manager, Kathy Saitas, replies:) The Christmas issue (No. 31) was mailed out a little later than expected due to the onset of the holiday season—it didn't leave our printer until November 30th [the old "blame-it-on-the-printer" routine – Ed.].

Still, most readers should have received their copy during the first week of December. Subscribers in Hawaii can add an extra week to the usual delivery time of one week (this is punishment for living so far from Marietta, Georgia)—so you should have received No. 31 by the middle of December. Obviously, something went wrong with your copy; since yours is apparently an isolated case, we can only blame it on the Post Office [the old "blame-it-on-the-Post-Office" routine – Ed.].

Subscriber copies are always mailed before distributor copies are shipped to bookstores. On the mainland, the US Postal Service usually gets subscribers their copies before UPS-ground delivers to distributors, bookstores and newsstands. BUT, shipments to our Hawaiian distributors go by UPS 2nd Day Air so your bookstore gets its Mangajin *before you.*

If you'd like to keep track, this issue, No. 33, will be mailed on February 18th. If you don't receive it by around March 4th, call, write or fax and let me know. [In fact, any of you readers who haven't written to us recently: write us, tell us when you got your copy, and tell us how we're doing. – Ed.]

– Correction –

We inadvertently added an 's' to the name of author Norma Field in the review of *America and the Four Japans*, appearing in *Mangajin* No. 32. Special apologies to reviewer Ginny Skord Waters who had spelled the name correctly in her draft.

– Notice –

The Hey Publishing Company, whose "A-Kanji-A-Day" calendar is often advertised on this page, sustained severe damage in the recent L.A. earthquake. Owner Marjorie Hey announces that all orders will be fulfilled and asks that customers contact her at 805-295-5905 to reconfirm their orders.

BLOOPERS

Kids what? special

While eating at a Japanese restaurant during the first few weeks of my semester in Japan last spring, I noticed the menu item お子様ランチ(*O-kosama ranchi*, "Kids' Lunch") and wondered what it was. Mistaking the katakana ラ *ra* for a hiragana う *u*, I asked the waitress *"O-kosama unchi wa nan desu ka?,"* and she burst into laughter. She eventually explained that *unchi* is a child's word for "poop."

THOMAS BRYCE
Belle Harbor, NY

You don't smell your age

As a member of the Singing Boys of Pennsylvania, I have toured Japan twice for about a month each time. After our concerts, we often go in pairs to host-homes. While at a homestay in Chikugo-shi, one of the other boys [*Sure, sure – Ed.*] introduced himself and, intending to say that he was nine years old, added *"Watashi wa ku-sai desu* (I am smelly)." Everyone started laughing, and I explained that, while the number nine can be read as *ku* or *kyū*, he should have said *"Watashi wa kyū-sai* (I am nine years old)."

RICHARD MAMMANA
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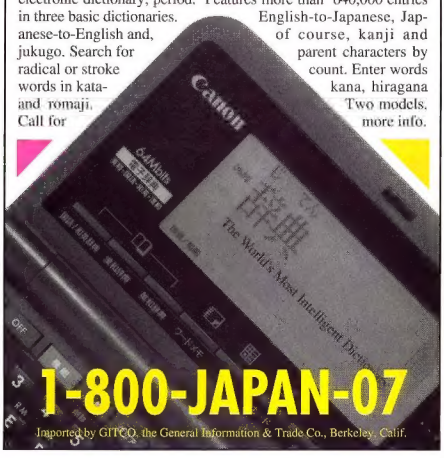

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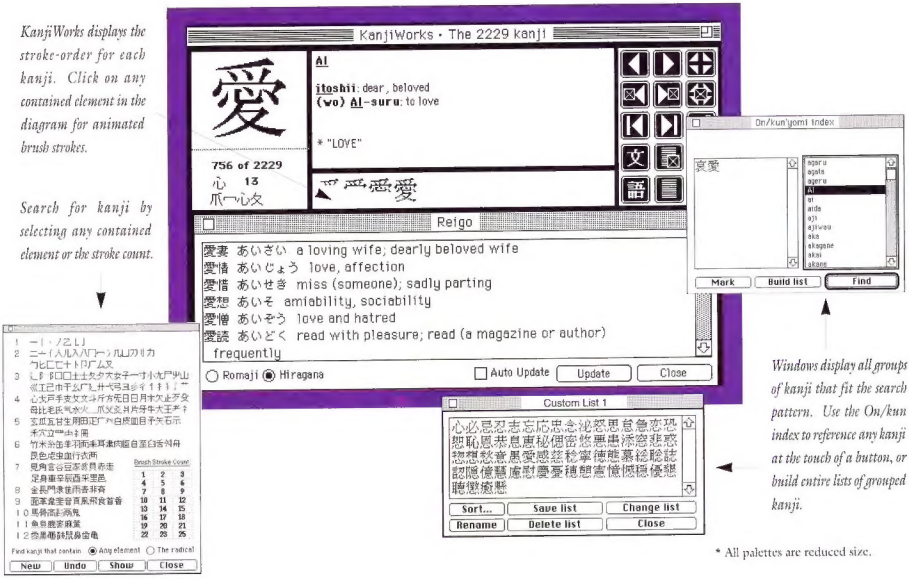

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BRAND NEWS

Innovative uses of the Japanese language

ヤニなっちゃう。

Yani natchau.

"They Become Disgusting (with Tar)"

Small cigarette filter "pipes" called *yani-tori paipu* ("tar/nicotine-removing pipes") are popular in Japan as a way of reducing the harmful effects of smoking. This ad from Kamaya for their Super 25 Mini-Pipes shows a woman looking in the mirror at her blackened teeth. The practice of blackening teeth, called *o-haguro* (お歯黒), was a cosmetic measure (thought to enhance beauty and sex appeal) practiced from as early as the mid-Heian period (794-1185). With the arrival of western influences, the practice mostly died out by the end of the 19th century, but in some areas persisted well into the 20th. Today, however, no one wants blackened teeth, hence the popularity of the *yani-tori paipu*.

The caption in this ad, *Yani natchau*, is a wordplay based on the fact that the expression *iya ni natte shimau* (嫌になってしまう, "It becomes unpleasant/disgusting" → "It gets to you/bugs you") is often colloquially shortened to *ya ni natchau*. Since the word *yani* (脂) can mean "tar/nicotine," *yani natchau* ("becomes nicotine"), while not a grammatically complete sentence, also suggests a build-up of tar/nicotine. For more on the word *Iya*, see our Basic Japanese column on page 30.

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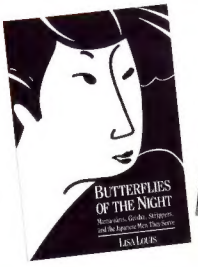

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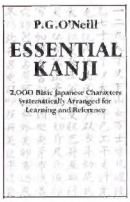

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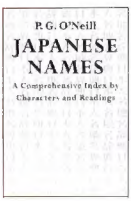

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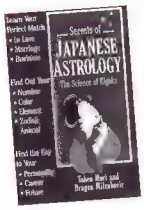

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by Caroline McKeldin

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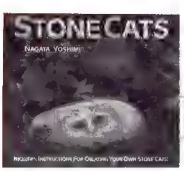

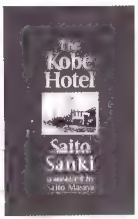

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TV DATING

MATING for RATINGS

The shots above are from "That's Wedding Bells" (on TBS —*Tokyo* Broadcasting System) a show in which the participants are unabashedly intent on matrimony.

by Kim Eastham

Pity the marriage-minded young Japanese man. Not only are there fewer women per man these days, but Japanese women are asking more from life than just marriage, and they're asking more from a marriage partner than just a stable income and a good family background.

As of 1990, there were about 6.7 million single men between the ages of 20 and 29 and just 5.2 million single women in that age group. And it gets worse for men in their 30s: there were only about 535,000 single women in that age group in all of Japan when the 1990 census was taken, compared with about 1.2 million single men.

Looking at the numbers from another angle, in 1990, 85 percent of women between the ages of 20-24 and 40.2 percent of women between the ages of 25-29 remained unmarried. That's up from 68 percent and 18.9 percent, respectively, in 1965.

Behind these trends are changing social and economic values. Over 50 percent of Japanese women now work at least part-time, and the penetration of women into the middle management of corporate Japan is accelerating, albeit slowly. Given the shrinking labor pool and the increasing academic accomplishments of Japanese women, neither of these facts is surprising.

These changing demographics and the growing independence of contemporary Japanese women have led to a basic shift in the balance of power in the age-old war of the sexes. The fact is that many women no longer *need* to get married. They've got to be persuaded, and this, the men are finding, is no easy task.

The first obstacle, of course, is the smaller pool of available women. Another is that those who do choose to get married are making the leap for different reasons than they have in the past.

In the peak years of the bubble economy, survey results depicted Japanese women as rather materialistic in their criteria for evaluating potential marriage partners. The popular catch phrase *san-kō, ni-ryō, ni-mochi* (三高、二良、二持ち, "three highs, two goods, two haves"), said to describe the ideal man, summed it up neatly: *san-kō*, the three "highs," refers to physical height, high level of education and high income; *ni-ryō*, the two "goods," are

(continued on page 12)

• mating for ratings = 視聴率のための縁づくり *shichoritsu no tame no enzukuri* • unabashedly = 恥ずかしがらないで/平然と *hazukashigaranaide/heizen to* • matrimony = 結婚 *kekkon* • albeit = (although) ～ではあるが *~de wa aru ga* • academic accomplishments = 学歴 *gakureki*

O-miai: the Video Version

O-miai (お見合い) refers to a formal face-to-face meeting between a prospective bride and groom, usually arranged by their parents or an intermediary. A generation ago this was the most common road to marriage in Japan. If love blossomed following the subsequent marriage, so much the better. But the traditional *o-miai* was a stiff and formal affair, and many loveless matches resulted.

In recent times, "love marriages" (恋愛結婚, *ren'ai kekkon*) have become more prevalent than *o-miai kekkon*, but love matches can be tough to find in a megalopolis like Tokyo.

"Men today, especially those who aren't Tokyoites, don't know what to do with young women who are becoming stronger—financially, in their lifestyle, and in their appearance"—says Takahashi Yūji, founder of ZELM, the "Zone of Experience for Love & Marriage."

In response, Takahashi has set up a real-time, video-based "*o-miai* system" that gives singles a chance to meet and learn about like-minded people of the opposite sex.

Here's how it works: the candidate must offer proof of identity and fill out an application. ZELM then conducts a quick background check to make sure the candidate isn't pretending to be something or someone he or she isn't. Takahashi says only a few candidates have been rejected for lying about their age or occupation.

Upon acceptance, participants pay a fee—¥10,000 for women and ¥15,000 for men. That covers the cost of up to 20 screen-based encounters and a party afterwards for all who care to attend.

Participants are divided into four different age groups with a separate group for men over 50 and women over 47. Men and women in each age group are told when to appear, and at that time are directed to a row of private booths on two floors of ZELM's building in Shinsen, one stop outside Shibuya on the Inokashira Line.

Once inside the booths, they're ready to meet their prospective partners. Interviews are three minutes long, conducted via two-way video monitors. A sub-monitor displays the other person's name, occupation, hobbies and other personal data. Over the course of the next hour or two, ZELM clients interview up to 20 possible mates.

After each encounter, they're asked to answer a short series of questions so that even people who fail to meet anyone they like (or anyone who likes them) can find out what kind of impression they made on the opposite sex. They rate each interview partner on grooming, speaking skills, "optimism," strength of character and other personal attributes.

After the interviews are over—candidates describe them as tiring, even grueling—all participants can choose up to three people they'd like to get to know better. If the choices match up, the computer sends them a congratulatory message.

Match-up or no, everyone is invited to attend a party in the building with plenty of food and drink where, Takahashi says, a good number of those who failed in the first round find dates.

Takahashi says his clients rate the service favorably against more conservative matchmaking services, which focus on personal and family history and offer less room to interact with potential partners. "We think the feelings that emerge between people in a relaxed atmosphere are more important than personal history," he said.

A School for Bridegrooms

Japan Youth Hall (日本青年館, *Nihon Seinen-Kan*) is a matchmaking service (結婚相談所, *kekkon sōdan-jo*, literally "marriage consultation center") located in Shinjuku. They began offering a "Bridegroom Class" (花婿教室, *hanamuko kyōshitsu*) in 1989 for men over 18 years of age. Most students are single, but married men who want to improve relations with their spouses are also welcome.

They offer classes on four themes: "What's marriage" focusing on the legal ramifications of marriage and marriage in Japanese history; "The Intersection of Men and Women," about relationships between husbands and wives, and between them and their families; "Human Relationships" in general; and "Sex," not just physical affection, but also discussion of rape and abuse.

Tokyo Kasei University professor Higuchi Keiko, freelance journalist Saitō Shigeo, and Itamoto Yōko, director of the marriage counseling section of Nihon Seinen Kan teach the course.

Itamoto says: "Japanese men are becoming like robots. Examination hell has influenced them from their childhood and the corporate world grabs them after that, not only during working hours but also their private time.

"On the other hand women are becoming aware of the importance of finding real meaning in their private lives. They are developing much more self-awareness.

"Unfortunately, our most popular classes are 'Sex' and the 'Intersection of Men and Women.' That suggests our students don't realize what's really important yet. But we do have 300 students enrolled now."

• intermediary = 仲人 *nakodo* • prevalent = 一般的 *ippanteki* • encounter = 出会い *deai* • attributes = 特質/性格 *tokushitsu/seikaku* • grueling = へとへとに疲れさせる *hetoheto-ni tsukaresaseru*

(continued from page 10)

a good personality and good family; and *ni-mochi*, the two "haves," means having a nice car and nice house.

A floundering economy combined with the march of time has brought changes, and today's woman is more concerned with subtler qualities, at least according to the monthly magazine *Zesky* (ゼスキー). In its recent survey of 336 men and 470 women, over 80 percent of both men and women rated "common values" as the most important quality in a good match. "Shared feelings" came in second among both women and men, but then differences emerged. Women considered "Purchasing Power" third most important, while "Appearance" was third among men ("Appearance" ranked seventh among women).

Meanwhile, Japan's bachelors continue to be raised in an atmosphere of *juken jigoku* (受験地獄, "education hell"), a social wasteland of cram schools and home study. What little free time they do have is devoted to sports or other types of all-male activities. Their ambitious pursuit of positions in good universities and prestigious companies, which once would have guaranteed success in matrimony, seems to have left them without the communications skills necessary for today's dating game.

The people at "*Neruton*" seemed strangely reluctant to provide photos. This scene is from a more recent entry, "Kiss Kiss" (TV Asahi).

The fathers of these hapless bachelors, raised in the post-war days when marriage was every woman's goal and men were in short supply, never had to try very hard at romance; they can hardly serve as role models for courtship. Nor does it help that along with all the other changes has come a marked decline in *o-miai*—arranged by parents, relatives, superiors at work, or professional matchmakers—as an avenue to marriage.

The problems of the Japanese man in wooing today's independent Japanese woman has become a popular topic in the media. One result has been the emergence of a new breed of TV matchmakers who seem determined to lend these struggling young lads a helping hand, and provide their viewers with some entertainment in the process.

Although there are some similarities to American dating shows like "Love Connection" or "The Dating Game," the Japanese version has some unique characteristics.

"Neruton Beni-Kujira-Dan"

The oldest and most popular of the TV matchmaking programs is "*Neruton Beni-Kujira-Dan*," (ねるとん紅鯨団), or just "*Neruton*" to the hordes of faithful viewers. Produced by Kansai TV, the program airs every week for a half hour on the Fuji TV network. Given the direction the comedy often takes, it seems appropriate that the name borders on nonsense: *Neruton* is a reference to the comedy duo "Tunnels" (とんねるず, Kinashi Noritake and Ishibashi Takaaki), who host the show. *Beni-Kujira-Dan* means "Red Whale Party/Group," a name which, producer Ochi Takehiko concedes, is just for fun.

But Ochi and other producers insist there's a serious side to all this comedy—getting young men and women together for life, for love or maybe just for a brief romance.

"After the long *juken jigoku*, young men are finally free of the pressures of constant testing," Ochi said in a recent interview with *Mangajin*. "Now they have time to think about girls, but they don't seem to know how to go about meeting them."

"Girls are stronger than ever," Ochi laughed. "That's why TV shows like this are so popular." "*Neruton*" attracts about 18 percent of the audience during its time slot, he added, high for a late night show.

"I don't think a group dating show like this would have the same appeal in the States or other western countries," he said. "Most young men in the US are comfortable in party situations. There are lots of parties going on, even in high school. In Japan, teenagers just study study study, shooting for a good college."

Not that a man's troubles are necessarily over once he appears on the show. Far from it. The majority are rejected, painfully, on the air. And the hosts show little mercy to aspiring romantics of either sex. One plump but good-natured woman on a recent program had to put up with the nickname "Shelly-Fish" (the hosts used the names *Kai-chan* [貝ちゃん] and *Sazae* [さざえ, a kind of shellfish sometimes called "Turban Shell"]) when one of the Tunnels asked her if she was wearing a *sazae* in her coiffure.

Much of the show's appeal and humor comes from the women contestants, who tend to outshine the men.

"Women who want to be on this show are often very good looking, and maybe they want to brag to their friends about how many boys were interested in them, and how many they rejected," said Ochi. "Men and women who want to be on this show take a playful attitude toward the opposite sex, and I think

• floundering = 混迷する *konmei suru* • subtler = より微妙な *yori bimyo-na* • bachelor = 独身男性 *dokushin dansei* • hapless = 不幸な/不運な *fukō na/fuun-na* • woo = くどく/求愛する *kudoku/kyuai suru* • lad = 若い男性 *wakai dansei* • hordes = 大群 *taigun* • concede = 認める *mitomeru* • time slot = 時間帯 *jikan-tai* • coiffure = 髪型 *kamigata*

that's OK. If they can match up with somebody, that's even more OK."

The odds are good enough to encourage young men to keep showing up and risking abuse from the girls who reject them, and from the hosts who tease them before and after rejection. Of the forty young men and women who appeared on a recent Saturday night, four couples emerged.

"Neruton" claims to have scored 1,600 pair-ups in its six years on the air. At least 18 couples have married, Ochi said, adding that *"Neruton"* hasn't done a formal study of its success rate.

A recent show aired on *Seijin no Hi* (成人の日, "Coming of Age Day"), January 15, featured 10 girls in kimono. On this holiday, young people who have turned 20 in the past year dress up—elaborate kimono for the women and dark suits for the men—and attend *seijin-shiki*, "coming of age ceremonies." The women were joined by 10 young men who confessed a soft spot for girls prettied up in traditional garb. In keeping with the occasion, all contestants were 20 years of age. The show was filmed in the popular disco *Tengoku* (天国, "Heaven").

The Tunnels kicked off the show with a rapid-fire series of spot interviews: "What do you want to be able to do after age 20?" the girls were asked. Answers ranged from the saucy ("I want to be able to drink without throwing up") to the seductive ("I want to take very good care of my new boyfriend").

Another question for the girls: "Why did you break up with your last boyfriend?" The answer from one giggling young reluctant temptress: "Because he asked me to dress up in my high school uniform!"

After the introductions, both sexes are asked to pick someone in the opposing line-up to whom they've taken an early fancy. The comedians and a studio audience have ample opportunity to chuckle at the contestants' expense here, as well as during the next phase of the show, the "free time," when the two sides are given a chance to talk and mingle for the first time.

This phase, incidentally, has given rise to the "*Neruton* Party" (ねるとんパーティー,), a gimmick used by a growing number of travel agencies and matchmakers to attract singles.

Finally, the big moment arrives. It's *Kokuhaku Taimu* (告白タイム, "Confession [of Love] Time"). The aspiring young Romeos are challenged to approach the girl they fancy most and pitch their best line. Each girl steps forward in turn and one or more of the young Romeos then steps, stumbles or runs forward, heart on his sleeve. The pitch is usually pretty lame, as are the rejections:

"Motto hanashi ga shitai desu (I'd like to talk some more).

• seductive = 誘惑的な *yuwakuteki-na* • reluctant = 気が進まない *ki ga susumanai* • temptress = 誘惑する女性 *yūwaku suru josei* • mingle = 交わる *majiwaru* • gimmick = 売り出し策 *uridashi-saku* • lame = ぎこちない *gikochinai*

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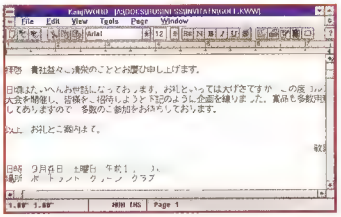

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Onegai shimasu," gasps one young lad. "*Gomen nasai* (I'm sorry)," his intended whispers back, glancing away. An offscreen howl, a chorus of laughter, and it's over.

The next young fellow pulls out all the stops. "*Horemashita* (I've fallen in love)!" he bellows. His reward? Another mumbled "*Gomen*." The next guy: "*Zutto kinchō shite-kimashita* (I've been nervous all day). *Tomodachi kara onegai shimasu* (Let's start as friends/from friendship)!" Another rejection, but he smiles philosophically: "*Mata, hoka no ai o sagashimasu* (I'll look for another love somewhere else)."

Finally: "*Kondo, doko ka tanoshii tokoro e ikimashō* (Let's go someplace fun next time/sometime)." Bingo. A tiny "*Hai*," and he's in the money. His reaction: "*Shinjirarenai* (I can't believe it)."

"That's Wedding Bells"

For older and more serious-minded men and women, Tokyo Broadcasting System (TBS) and producer Hayashi Yutaka have an answer: "That's Wedding Bells," which focuses on people in their mid-twenties to late thirties. The men are mostly mid-career salarymen and professionals; the women, office ladies or young professionals. For most, the goal is marriage rather than a romantic fling.

"We used to have relatives or neighbors who took pleasure in helping young people find a good match," Hayashi told *Mangajin*. "That was the basis of the traditional *o-miai* system, but now a traditional *o-miai* is the exception. Still, people want to be able to select the best partner from a variety of possibilities. I think it's great to have this kind of program where you can meet people from totally different backgrounds.

"Princess Masako's wedding last June caused a lot of women, even career women, to think about marriage," Hayashi said. "But they're very serious and want to make a successful marriage. That's where we come in."

Though this show keeps a running onscreen scorecard based on comments from participants, there's also a greater attempt here than in *"Neruton"* to gauge participants' attitudes about love and marriage. Pop psychology is applied to answers from a series of questions to try to determine, for example, whether a man is inclined toward *teishu kanpaku* (亭主関白, a household in which the husband reigns supreme) or whether he will be willing to help out with the household chores.

For women, questions are geared to draw out their thoughts on child-rearing and what it takes to make a successful marriage. Of special interest to the men are hints about whether a woman will be kind and understanding of their problems.

Because "Wedding Bells" is marriage-oriented, Hayashi encourages men and women who fail in their first attempt on the air to come back and try again. And he encourages couples who met on the air to come back and inspire others. He takes pleasure in telling the story of one 25-year-old graduate student who presented an engagement ring to his future bride on the air.

Of course even "Wedding Bells" must keep an eye on the

(continued on page 56)

• mumble = つぶやく *tsubuyaku* • romantic fling = 遊び半分のロマンス *asobi-hanbun no romansu* • household chores = 家事 *kaji* • child-rearing = 育児 *ikuji*

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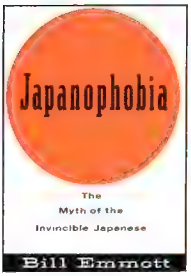
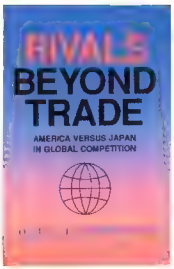


Japanese Overseas Investment: Is it fair?

Japanophobia:
The Myth of the Invincible Japanese
Bill Emmott. New York: Times Books, 1993. 261 pages, $25.00 (hardcover)

Rivals Beyond Trade:
America Versus Japan in Global Competition
Dennis J. Encarnation. Ithaca, NY: Cornell University Press, 1992. 222 pages, $12.95 (paperback)



In the late 1980s an economic "bubble," inflated by rapidly rising stock and land prices, gave Japanese companies a mountain of cash, much of which they invested overseas. Many people in Europe and the US resented this tidal wave of investment, perceiving it an unfair takeover of their economies.

According to *Japanophobia*, by Bill Emmott, editor-in-chief of *The Economist* and formerly its Tokyo bureau chief, this fear of Japanese investment is mistaken. The reason Japanese firms are disliked overseas is that most people do not like big corporations in the first place, especially foreign ones. In fact, American companies faced the same hostility in Europe in the 1960s. Emmott argues that economic takeover is no more the goal of Japanese corporations than of American or German ones. Japanese investment, like that of any other country, provides jobs and economic growth and should not be discouraged. While Japanese companies keep ultimate control in the hands of their own nationals in their home offices, so do other multinationals.

Emmott's discussion of Japanese mistakes in overseas investment is quite interesting. Flush with cash, Japanese corporations hurtled themselves into enormous investments they were not equipped to handle. For example, neither Sony nor Matsushita knew what they were getting into when they paid enormous sums to purchase, respectively, Columbia Pictures and MCA. Both were rash investments initially explained by vague hopes of some kind of synergy between electronic hardware and entertainment software. But neither company knew anything about making American movies, and they were forced to turn over their operations to Hollywood insiders who, in Emmott's words, "mugged them" for fat salaries and commissions.

Likewise, Bridgestone Tires blundered in 1987 when it outbid Italy's Pirelli by 30 percent to buy Firestone. It paid too much for the troubled company and wound up with a money-losing albatross. Japanese banks made similar mistakes by jumping headlong into overseas markets in Britain and the US and making excessively risky loans.

Far from giving Japanese firms leverage in the US, Emmott says the giant takeovers wasted money that is now sorely missed in recession-plagued Japan. The debts from frivolous investments are forcing firms like Sony to cut back on research and development.

Emmott describes these Japanese mistakes in overseas investment to underscore his point that Japanese firms are like those of any other nation. He argues, nevertheless, that Japanese overseas manufacturing investment has largely been successful because most firms have expanded methodically and carefully.

Emmott acknowledges that foreign investment is beneficial to the home country. Companies, be they American or Japanese, tend to keep key technological research at home, and overseas subsidiaries bring in large volumes of imports from the home country. While Emmott compares the fairness of Japanese overseas investment to Western investment in the US and Europe, he does not ask whether Western firms have enjoyed reciprocal access to the benefits of investment in Japan. This is precisely the question addressed by Dennis Encarnation's *Rivals Beyond Trade*.

Encarnation, a professor of business administration at Harvard, agrees with Emmott that Japanese and American multinationals are similar and pursue global strategies based on setting up majority-owned subsidiaries. But while US firms have been able to invest heavily in Europe and other regions, they have had only limited success setting up such subsidiaries in Japan. This is because foreign investment in Japan was limited by government controls that were not completely lifted until 1980. Although US investment has since expanded greatly, it is still relatively small partly because of the legacy of earlier controls and partly because private controls on majority takeovers of firms have continued. For example, to guard against foreign takeovers *keiretsu* groups exchanged stocks among themselves in the 1960s and agreed not to sell each others' stocks to outsiders.

Thus, although GM and Ford obtained large minority stakes in Isuzu and Mazda respectively, *keiretsu* groups headed off majority control. Encarnation argues that majority-owned subsidiaries abroad, while replacing some exports from back home, actually increase overall American export volumes by creating markets and distribution channels. His conclusion is that the consequence of restricted access to investment in majority-owned subsidiaries in Japan has been to limit opportunities for American exports.

Although *Japanophobia* presents a good, readable discussion of the financial bubble and the mistakes in overseas investment it led to, *Rivals Beyond Trade* puts the fairness of Japan's overseas investments in perspective by reminding us that access to investment between Japan and Western countries has been less than equal.

Mark Tilton is a professor of political science at Purdue University and author of the forthcoming book *Restrained Trade*.

• Japanophobia = 日本恐怖症 *Nihon-kyōfusho* • invincible = 無敵の *muteki no* • resent = 憤る *ikidōru* • vague hope = ぼく然とした期待 *bakuzen to shita kitai* • mugged = 強奪した *godatsu shita* • blunder = 大失敗する *dai-shippai suru* • outbid = (相手より)高い値で入札する *(aite yori) takai ne de nyūsatsu suru* • recession plagued = 不況に苦しむ *fukyō ni kurushimu* • frivolous = あさはかな *asahaka-na* • reciprocal access = 相互に平等のアクセス *sōgo ni byōdō no akusesu*

Japanese Jive

Wacky and Wonderful Products from Japan

Caroline McKeldin. New York: Tengu Books, 1993.
80 pages, $9.95 (paper)

"Just like regular White Water but without all the frills."

All foreigners who have lived in Japan have at one time wanted to write this book—a playful collection of peculiar products and product names from Japan. The problem is, after a few weeks of exposure to Crunky Kids candy bars, Royal Barrel Ice Cream, and Jive Coffee, a certain immunity sets in. Before long those same foreigners look perplexed when some greenhorn laughs at the idea of Suntory's Banana Beer Cocktail (conveniently available in cans). And they are downright snobbish about Choco Mushi Bread, knowing as they do that *mushi* (蒸し) means "steamed."

Most foreigners, however, eventually move back home and regain their perspective on the English language. For them, and for those who haven't yet experienced the wonder of product names like WhizzMan and Yodel Water, there is *Japanese Jive*, an album of English atrocities which will amaze friends and family, providing solid proof that those unbelievable stories about "Japlish" are indeed true.

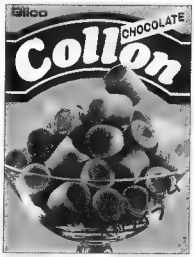
Author McKeldin provides tongue-in-cheek commentary for each product that is usually amusing without being overly condescending. Less successful are the occasional multiple-choice "quizzes" ["Super Winky—This product: A) renews energy to tired eyelids; B) is the baby doll that winks; C) is a funky brake-light attachment for your car; D) is a brand of condom"]. The real answers are so surprising that the made-up joke answers seem a little anti-climactic.

Most of the products are convenience store and vending machine fare, but McKeldin also reveals unexpected restaurant offerings (such as Curry Pizza, laden with onion, green pepper, boiled egg, potato salad, and Italian sausage), some department store surprises (Amnesty International "Human Rights Now" pajamas), magazine titles, cigarettes, and beauty products.

Japan marketing guru George Fields provides a brief explanation for the use of nonsensical English names, but this book isn't aimed at scholars. With nearly 200 illustrated examples, many in color, *Japanese Jive* is just plain fun to have around. Super Winky, by the way, is a condom—or did you already know that?

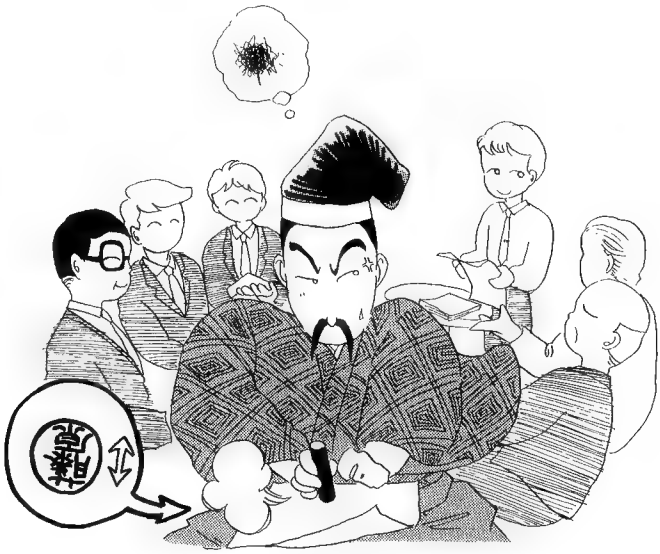
• immunity = 免疫 *men'eki* • greenhorn = 新米の(外国人) *shinrai no (gaikokujin)* • English atrocities = めちゃくちゃな英語 *mechakucha-na Eigo* • tongue-in-cheek = ひにくっぽい/ユーモラスな *hinikuppoi/yūmorasu-na* • seem anti climactic = かえってつまらなくさせる *kaette tsumaranaku saseru* • guru = 権威者 *ken'isha* / 専門家 *senmonka*

"If you're really in a hurry, you can have your coffee on your toast."



"If you were to graphically represent a colon in the form of candy, wouldn't it look like this?"

"For people who are just nuts about seafood"



More facts about seals

When a person is buying a personal or corporate seal, known in Japan as *inkan* 印鑑, the first thing to be considered is the material used to make the seal. In the last installment, we discussed the pros and cons of tusks, horns, stone, and metal as seal materials. There are two more categories: wood and synthetic materials.

Wooden seals

The main woods for making seals are boxwood, sandalwood, and ebony. Boxwood is an excellent material. It is a tough wood suited for intricate craftsmanship. Since it has a fine texture, its grain does not show on the surface of the seal. It also resists chipping. A large proportion of wood seals are made from boxwood because of these characteristics. Many large seals, such as company seals, are also made with it.

Sandalwood *(byakudan* 白檀) is fragile compared to boxwood but appreciated for its fragrance. Another name for sandalwood is *sendan* 栴檀, known in an adage: 揃檀は双葉より芳ばし *(Sendan wa futaba yori kanbashi)*. This adage, literally translated, "Sandalwood gives a fine fragrance from when it is a bud," connotes "Genius displays itself even in childhood."

Ebony is jet black and sturdy, however the surface of seals made from it is easily broken. Bamboo is another kind of seal material. Most bamboo is hollow; the *komachi-dake* 小町竹, from the northernmost bamboo-growing region, has a composition similar to wood and is suitable for carving seals. Such seals are used more as *gain* 雅印 (seals for pen names) rather than for the registered *jitsuin* 実印.

Synthetic seals

Synthetic materials for *inkan* include lacteal material, plastic, and condensed wood chips. Comprised of milk as its main component, lacteal material in its white form is used for imitation ivory seals. Seals made of black-colored lacteous material become an imitation of the kind made from a water buffalo's horn. Mass-produced *mitomein* 認印 are made of plastic. Another synthetic material, condensed wood chips, is often made from laminated wood used in construction and has a hardness adequate for shaping into seals.

Inkpads

Inkpads (*inniku* 印肉) are indispensable for seals

The *inniku* is also called *indei* 印泥, or *shuniku* 朱肉. It is produced by combining a mixture of mercury oxide and sulfur to a mixture of moxa and sulfur, then adding castor oil and essence. Inkpads made in China are generally high quality. From a bright red with a yellowish sheen to a dark red bordering on black, inkpads come in an almost infinite variety. Ready-made inkpads are also available but they lack grace.

Rebellion by *ringisho*

「気に食わぬ稟議書に逆さ印」(*Ki ni kuwanu ringisho ni sakasa-in*), "An upside-down stamp on a revolving draft referendum," is a poem satirizing the Japanese system of *ringisho* 稟議書. *Ringi ni kakeru* 稟議に掛ける refers to circulating a draft of a plan, prepared by the staff in charge, through the company to related departments or sections to obtain their agreement, then submitting it to the executives for their sanction. This system gathers counsel while making a matter known to everybody. Each individual involved affixes his or her seal on the *ringisho* as an indication that he or she affirms or confirms it.

Not all drafts are necessarily approved enthusiastically by all parties, however. Some may point their thumbs down to a certain draft. In a case where a person strongly disagrees with a given measure, but the majority approves it or due to circumstances he or she cannot oppose it, he or she can put the seal mark upside-down on the draft as in the poem above. Actually doing this takes as much resolve as crossing the Rubicon. The person runs the risk of being branded as being incapable of stamping his or her own seal correctly.

The future of seals

If a *ringisho* were passed around in society to continue or abolish the convention of using *inkan*, what would happen? Many may respond with an upside-down seal on the draft. There have long been advocates, in fact, of replacing the practice of seals with written signatures as the mark of approval on documents, as is done in many places in the world. This issue was even debated in the Diet.

The arguments against signatures were varied: "Signatures by different people are sometimes difficult to tell apart." "Even one person in different moods can sign his or her name quite differently, so it is even hard to verify that two signatures allegedly by the same person are indeed the same." It was therefore decided that the practice of using a seal should continue, but those in favor of using signatures have not given up their cause. Uncertain about their future, seal manufacturers have declared October 1 of each year to be "Seal Commemoration Day" in Japan.

by Sawane Fumitoshi

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A Glossary of Japanese Computer Terminology

by Douglas Horn

The biggest problem facing Americans trying to use Japanese software used to be finding an operating system and programs that would run on a standard Macintosh or PC. Hopefully, *Mangajin*'s software special [*Mangajin* #29] eased that difficulty, but now that you've loaded Japanese software on your computer, the problem still remains—how do you read the manual and menus?

Unfortunately, few companies are including bilingual manuals and command menus with their software. The most popular method of reading menus is referring to the English version of the program since the commands and shortcut keys are generally the same. When this is impossible, most people just guess.

Exacerbating the problem is the fact that the items on computer menus are frequently non-standard Japanese, so even those who read the language fluently may have problems. Japanese-to-English computer dictionaries can provide some help, but are generally aimed at technical translators, and may be difficult to use. Also, computer jargon is evolving rapidly, and a dictionary just a few years old may be hopelessly out of date.

The glossary included in this issue is designed for computer users, rather than translators. Instead of listing entries alphabetically, we have grouped related terms. The most current terms have been employed—for example, where a few years ago central processing unit would have been translated as 中央処理装置 (*chūō shori sōchi*), the simpler "CPU" (read *shii-pii-yū*) is currently favored. Commands are divided into groups that reflect popular menu structures. Common error messages are also included.

Many terms have synonyms; in fact some programs even use several different translations of the same term. Hopefully, future programmers will standardize terminology where possible—after all, how many different ways does a computer need to say Cancel?

For those who want to look further into Japanese computer terms or consult another source, there is a "computer related words" file on KiCompWare's YoZakura BBS (612-779-0886).

General Computer Terms

ハードウェア (*hādo-uea*) Hardware—often shortened to ハード (*hādo*)
スペック (*supekku*) Specifications/Specs
CPU/クロック (*shii-pii-yū/kurokku*) CPU/Clock Rate
メモリ (*memori*) Memory [RAM]
キャッシュ (*kyasshu*) Cache
モニタ (*monita*) Monitor
マウス (*mausu*) Mouse
解像度 (*kaizōdo*) (Screen) Resolution
表示色 (*hyōji iro*) [Number of] Colors Displayed
ネットワーク (*nettowāku*) Network
ソフトウェア (*sofuto-uea*) Software—often shortened to ソフト (*sofuto*)
起動システム (*kidō shisutemu*) Operating System
オペレーティング•システム (*operētingu shisutemu*) Operating System
～対応 (*~taiō*) For . . . Operating Systems/Platforms [e.g. Mac/DOS/Windows]
アプリケーション (*apurikēshon*) Software Applications
ワープロ (*wāpuro*) Word Processor
表計算 (*hyōkeisan*) Spreadsheet (Program)
グラフィックス (*gurafikkusu*) Graphics (Program)
マルチメディア (*maruchimedia*) Multimedia
ユーティリティー (*yūtiritii*) Utility Program
言語 (*gengo*) (Programming) Language
電子メール (*denshi mēru*) Electronic Mail
スクリーンセーバー (*sukuriin sēbā*) Screen Saver
アイコン (*aikon*) Icon
アップル メニュー (*appuru menyū*) Apple Menu
環境設定 (*kankyō settei*) Environment Setup/Preferences
かな漢字変換 (*kana-kanji henkan*) Kana to Kanji Conversion
かな入力 (*kana nyūryoku*) Kana Entry
クリック (*kurikku*) Click [on mouse button]
ダブル クリック (*daburu kurikku*) Double Click
ディスク (*disuku*) Disk
ドライブ (*doraibu*) Disk Drive
フォント (*fonto*) Font
全角 (*zenkaku*) Full-width [Double Byte] Characters
半角 (*hankaku*) Half-width [Single Byte] Characters
入力/出力 (*nyūryoku/shutsuryoku*) Input/Output
読み込む／書き込む (*yomikomu/kakikomu*) read/write
画面 (*gamen*) screen
カーソル (*kāsoru*) Curser
メニュー (*menyū*) menu

General Commands

実行/了解 (*jikkō/ryōkai*) OK/Enter
確認 (*kakunin*) OK/Confirm
中止 (*chūshi*) Cancel/Stop
取消 (*torikeshi*) Cancel
キャンセル (*kyanseru*) Cancel
終了 (*shūryō*) Exit/Quit/Cancel
標準 (*hyōjun*) Default/Normal
設定 (*settei*) Setup/Setting
ヘルプ (*herupu*) Help

Menu Commands

ファイル (*fairu*) File
新規作成 (*shinki sakusei*) New
開く (*hiraku*) Open
オープン (*ōpun*) Open
移動 (*idō*) Move
保存 (*hozon*) Save
別の名前(で) 保存. . . (*betsu no namae [de] hozon*) Save As
新規保存 (*shinki hozon*) Save As
ファイル削除 (*fairu sakujo*) Delete File
印刷 (*insatsu*) Print
終了 (*shūryō*) Exit
編集 (*henshū*) Edit
やり直し (*yari-naoshi*) Undo
繰り返し (*kuri-kaeshi*) Repeat
切り取り (*kiri-tori*) Cut
カット (*katto*) Cut
複写 (*fukusha*) Copy
コピー (*kopii*) Copy
削除 (*sakujo*) Delete
貼り付け (*hari-tsuke*) Paste
ペースト (*pēsuto*) Paste
検索 (*kensaku*) Find
次の検索 (*tsugi no kensaku*) Find Next
(検索) 置換 (*[kensaku] chikan /okikae*) (Search and) Replace
ブロック保護 (*burokku hogo*) Block Protect

Printing

プリンタ設定 (*purinta settei*) Printer Setup
ページ準備 (*pēji junbi*) Page Setup
改頁 (*kai pēji*) Page Break
改ページ (*kai pēji*) Page Break
頁振り直し (*pēji furi-naoshi*) Repaginate/Renumber Pages
ページ番号 (*pēji bangō*) Page Numbers
ページ数 (*pēji sū*) Page Numbers/Number of Pages
部数 (*busū*) Number of Copies
全ページ (*zen pēji*) Whole Document/All Pages

(continued on page 58)

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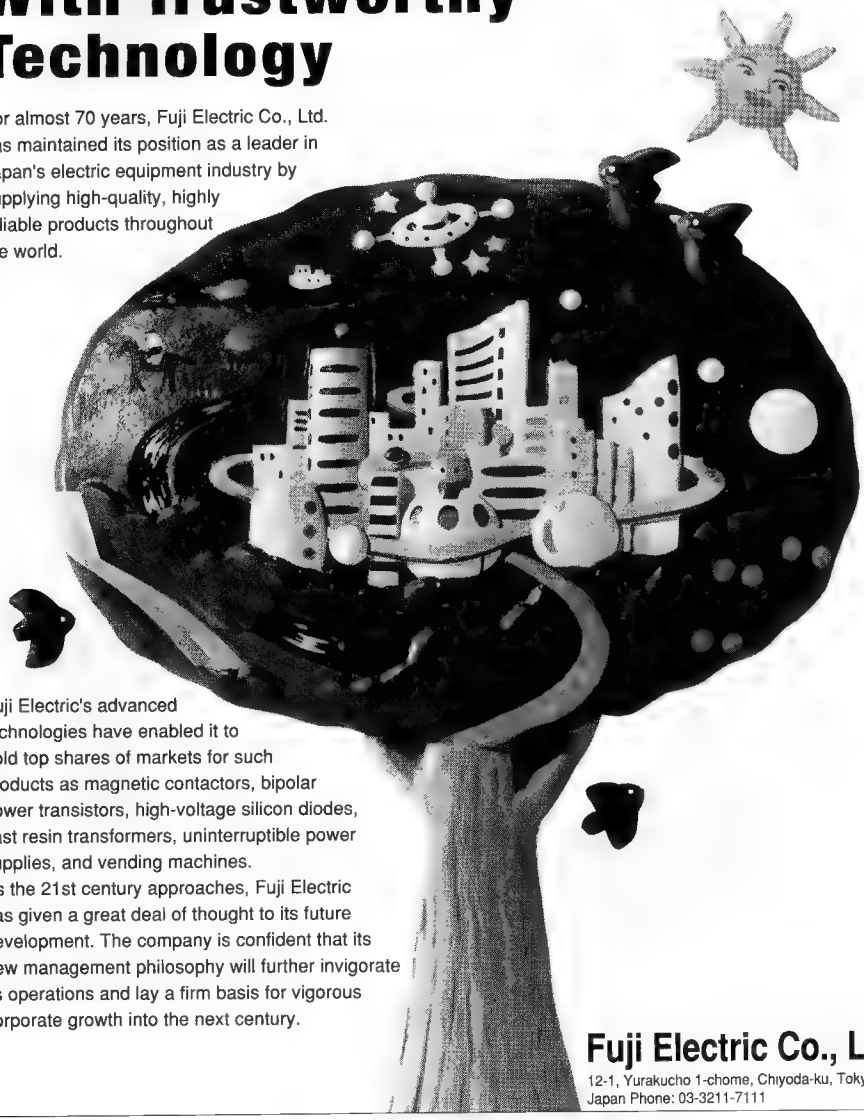

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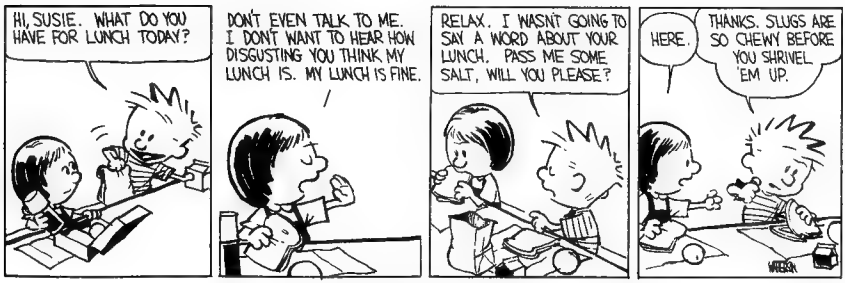
Calvin and Hobbes

by Watterson


HI, SUSIE. WHAT DO YOU HAVE FOR LUNCH TODAY?
DON'T EVEN TALK TO ME. I DON'T WANT TO HEAR HOW DISGUSTING YOU THINK MY LUNCH IS. MY LUNCH IS FINE.
RELAX. I WASN'T GOING TO SAY A WORD ABOUT YOUR LUNCH. PASS ME SOME SALT, WILL YOU PLEASE?
HERE.
THANKS. SLUGS ARE SO CHEWY BEFORE YOU SHRIVEL 'EM UP.
WATTERSON
1
2
3
4

1

Calvin: "Hi, Susie. What do you have for lunch today?"

➔ よう、スージー。今日の お弁当 はなあに？

Yō, Sūjii. Kyō no o-bentō wa nāni?

hi (name) today 's (hon-) lunch as-for what

- lunch = 「お弁当、お昼(ご飯)、ランチ」。
- we considered using ランチ (*ranchi*), a katakana rendition of the English word, as a translation for "lunch," but since the Japanese word *(o) bentō* refers to any kind of take-along or "box" lunch, we went with it instead.

2

Susie: "Don't even talk to me. I don't want to hear how disgusting you think my lunch is."

➔ 何も 話かけないでちょうだい。私 の お弁当 のことを、

Nani mo hanashikakenai de chōdai. Watashi no o-bentō no koto o,

anything at all please don't say (to me) I/me 's (hon-) lunch about (obj.)

あなた が どんなに おぞましい と思っている か なんて、聞きたくもない わ。

Anata ga donna ni ozomashii to omotte iru ka nante, kikitaku mo nai wa.

you (subj.) how much disgusting are thinking (?) (quote) don't even want to hear (fem. colloq.)

"My lunch is fine."

➔ 私 の お弁当 は 申し分ない わ。

Watashi no o-bentō wa mōshibun nai wa.

I/me 's (hon-) lunch as-for perfect/fine (fem. colloq.)

- don't even talk to me は「話かけることすらするな」の意。
- disgusting =「いやな/おぞましい」。

3

Calvin: "Relax. I wasn't going to say a word about your lunch."

➔ おちつきなよ。君 の お弁当 について は、一言 もいうつもり は ない よ。

Ochitsuki na yo. Kimi no o-bentō ni tsuite wa, hitokoto mo iu tsumori wa nai yo.

calm down (emph.) you 's (hon-) lunch about as-for one word even say intention as-for not exist (emph.)

"Pass me some salt, will you please?"

➔ 塩 を とってくれる？

Shio o totte kureru?

salt (obj.) take/pass for me

- relax =「まあまあ」/「落ち着けよ」、など、相手をなだめるときに使う表現。
- I wasn't going to say は過去進行形で、「言うつもりではなかった」、の意。
- pass me =「...をとってください/回してください」の意で、食卓などで良く使われる表現。
- will you please =「どうぞ...してください」、ていねいな依頼。

(continued on following page)

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THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン

Popeye on the dating scene

Woman:

"My God! . . . He's got something green stuck between his teeth."

あらまあ。　彼　ったら、　歯　の　間　に
Ara mā.　*Kare ttara,*　*ha no aida ni*
(exclam.)　he if speak of teeth 's between at

何か　緑色　の　もの　が　くっついてる　わ。
nanika midori-iro no mono ga kuttsuite-ru wa.
something green (=) thing (subj.) is stuck (fem. colloq)

- My God =「あらまあ」、「おやま」あなど、感嘆の表現だが、God という言葉を避けるため、発音の似た、my goodness という表現もよく使われる。
- "stuck between his teeth" は「歯の間にはさまっている」のほうが逐語的な訳だが、この場合は言うまでもなくほうれん草がくっついている状態を示している。
- "stuck between" is more literally *hasamatte-iru*, but in this case, *kuttsuite-iru* (literally "sticking to") seems more natural in Japanese.

Caption:

Popeye on the dating scene
デート　世界　で　の　ポパイ
Dēto sekai de no Popai
date world/area in/on (=) Popeye

- この "scene" の使い方はちょっとスラングっぽくて「シーン」とは別の意。例えば、"the pop music scene" =「ポップ音楽の世界」の意。

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Calvin and Hobbes

(continued from previous page)

4

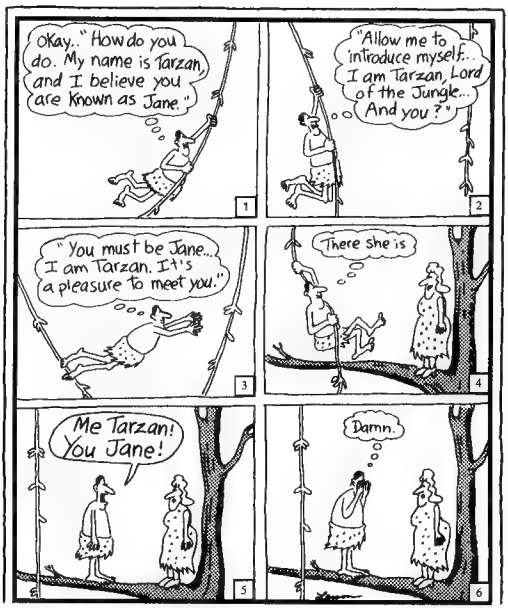
Susie: "Here."
→ ほら。
Hora.
here/look

Calvin: "Thanks. Slugs are so chewy before you shrivel 'em up."
→ ありがとう。ナメクジって、　縮ませる　前　は　ひどく　クチャクチャする　んだ　よ　ね。
Arigatō.　*Namekuji tte,*　*chijimaseru mae wa hidoku kucha-kucha suru n da yo ne.*
thanks slug(s) (quote) make shrivel/shrink before as-for terribly are chewy (explan.) (emph.) (colloq.)

- Here =「ほら、ここよ／はい、どうぞ」の意。
- slug(s) = ナメクジ
- chewy = クチャクチャする。チューインガム、イカやタコの刺身、筋の多い肉などのように噛み切りにくかったり、クチャクチャすること。
- shrivel 'em up の 'em = them; ここではナメクジのこと。shrivel＝しぼむ、しなびる。shrivel (something) up = しなびさせる、しぼませる。
- *kucha kucha* is an onomatopoetic word that can represent, for example, the sound of smacking chewing gum.

THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン


Okay.. How do you do. My name is Tarzan, and I believe you are known as Jane.
1
"Allow me to introduce myself... I am Tarzan, Lord of the Jungle... And you?"
2
"You must be Jane... I am Tarzan. It's a pleasure to meet you."
3
There she is
4
Me Tarzan! You Jane!
5
Damn.
6

1

"Okay . . . 'How do you do. My name is Tarzan, and I believe you are known as Jane'."
よーし。「はじめまして。私　は　ターザン
Yōshi. *"Hajimemashite.* *Watashi wa* *Tāzan*
(exclam.) nice to meet you I/me as-for (name)
と　申します。あなた　は　ジェーンさん
to *mōshimasu.* *Anata wa* *Jēn-san*
(quote) am called you as-for (name-hon.)
でいらっしゃいます　ね。」
de irasshaimasu *ne."*
is/am (hon.) (colloq.)

- I believe you are known as Jane を逐語訳すると「あなたはジェーンと言う名前で知られている方ですね」となる。
- in its most literal sense, *hajimemashite* means "for the first time."
- *de irasshaimasu* is a "polite"/honorific equivalent of *desu.*

2

"Allow me to introduce myself . . . I am Tarzan, Lord of the Jungle . . . And you?"
「自己紹介　を　させてください。
Jiko-shōkai *o* *sasete kudasai.*
self-introduction (obj.) please allow/have me to do
私　はジャングル の 王者、ターザン です
Watashi wa *janguru no* *ōja,* *Tāzan* *desu.*
I/me as-for jungle ('s) king (name) am
あなた は？」
Anata *wa?"*
you as-for

- allow (person) to (do) . . . (人) に (事)を許す/させる。let me introduce myself より、allow me to introduce myself の方がていねいでフォーマルな印象を与える。

3

"You must be Jane . . . I am Tarzan. It's a pleasure to meet you."
「あなた が ジェーンさん です　ね。
Anata *ga* *Jēn-san* *desu* *ne.*
you (subj.) (name-hon.) is/are (colloq.)
ぼく、ターザン です。
Boku, *Tāzan* *desu.*
I/me (name) is/am
お会い　できて　嬉しい です。」
O-ai *dekite* *ureshii* *desu.*
(hon)- meet can happy/joyous am

- It's a pleasure to meet you をよりフォーマルな日本語に訳せば「お目にかかれて光栄です」となる。

4

"There she is."
ここ に いた。
Koko ni ita.
there at is

- *ita* is the past form of *iru* ("exist" for animate objects), but in this sense means that she was *and still is* there.

5

"Me Tarzan! You Jane!"
ボク、ターザン！　君、ジェーン！
Boku, *Tāzan!* *kimi,* *Jēn!*
I/me (name) you (name)

- our cinema experts claim this line was never used in any of the Tarzan movies. *Watashi Tāzan, anata Jēn* would make Tarzan sound like a foreigner learning Japanese; *boku-kimi* makes it sound like he has reverted to simple, childish speech.

6

"Damn."
クソッ！
Kuso!
(exclam.)

- Damn 代表的なののしり言葉。くそっ、ちくしょう、など。

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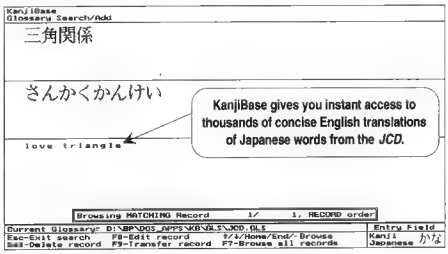
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Lesson 33 • *Iya*

***Iya* is actually three separate words.** The first *iya* (which can be written with the kanji 嫌) means "disagreeable" or "unpleasant." *Iya desu* (or the shorter and blunter *ya da*), expresses distaste for a thing, idea, or situation. *Iya-na* is the adjective form, describing the chosen noun as distasteful, and the verb form, *iyagaru,* means "dislike," or "act as if something were unpleasant/disagreeable."

The second *iya* is an interjection or sort of verbal warm-up, which in itself has no negative implications at all—though it can introduce a negative statement.

The third *iya* means "no," and is a variation or corruption of *iie*, the standard textbook word for "no."

All three "*iya*s" are commonly found in everyday speech—including, of course, manga dialog.

Disagreeable/Don't like

Garcia-kun's little neighbor isn't too happy about living next to a *gaikokujin* ("foreigner") who looks like a gorilla (namely Garcia), and she lets her mom know it in no uncertain terms.

© Takeuchi Akira / *Garcia kun,* Futabasha

Girl (off panel): ママ～～ やっぱり このアパート イヤ ダァ～～
Mama— yappari kono apāto iya da—
mom of course/after all this apartment disagreeable is
"Mo–o–om, I really do ha–a–ate this apartment!" (PL2)

- *yappari* means "after all/as expected," and in this case implies that some earlier feeling/statement is now (re)-confirmed. (See Basic Japanese #27)
- *apāto* is abbreviated from *apātomento,* the cumbersome katakana rendering of the English word "apartment."
- the girl has omitted the topic/subject-marker *wa* that would normally follow *apāto*.

Don't want to

Amuro thought he had a bright future in sumo when he first started training because he easily beat the more experienced wrestlers. He soon found out that they were just letting him win as a way to tease him, and is now depressed. The sumo stable's *okami* ("proprietress"; in the case of a sumo stable, the wife of the owner) is making sure he's OK.

© Ichimaru / *Okamisan*, Shogakukan

Okami-san: みんな と チャンコ 食べない?
Minna to chanko tabenai?
everyone with (name of dish) won't (you) eat

いや なら 帰ってもいい けれど。
Iya nara kaette mo ii keredo.
disagreeable if is all right to return/go home but

"Won't you come have some *chanko* with everyone? If you don't want to, it's OK to go home." (PL2)

- *chanko* is a stew-like dish consisting of seafood, meat, and vegetables in a broth. It is the traditional food of sumo wrestlers, and is supposed to help them put on weight.
- ending a sentence in *keredo* (lit. "but") softens it by leaving it open to other possibilities.

Refusal

At age fifteen, Amuro has quit school to train as a sumo wrestler. His school counselor, Ms. Nakagawa, has been trying to convince him to at least finish high school while continuing his training at a less vigorous pace. To show her that sumo is the right thing for him, Amuro asks her to come watch him in practice, and arranges to have an opponent throw the match so he'll look good. The idea backfires when his opponent doesn't follow the plan and clobbers him mercilessly. Although we have translated *iya* as "no" in this and the following example, these usages still have the feeling of "disagreeable" and are not examples of *iya* as a replacement for *iie* ("no").

© Ichimaru / *Okamisan*, Shogakukan

Nakagawa: 先生、 やっぱり 進学
Sensei, yappari shingaku
teacher/I of course/after all advance in school

した方がいい と 思う わ。
shita hō ga ii to omou wa.
would be better to (quote) think (fem. colloq.)

"I really think that you'd do better to stay in school." (PL2)

Amuro: いや です。 / 今日 は、 たまたま
Iya desu. / Kyō wa, tama tama
disagreeable is today as-for by chance

調子 が 悪かった だけ なん だ から。
chōshi ga warukatta dake nan da kara.
condition (subj.) was bad only (explan.) is because

"No, I don't want to. I just happened to be off today." (PL3; PL2)

- Nakagawa is referring to herself when she says *sensei,* a fact that is not obvious without context. She has left out the topic marker *wa* that would normally follow *sensei.*
- . . . *-ta hō ga ii* is a pattern meaning, "it would be better to . . ."

Distasteful

Mrs. Suzumoto is having complications with her pregnancy, and is worried that the treatment for her will kill the unborn baby. As was the case in the previous example, this usage of *iya* can be translated as "no," but it is still *iya* in the sense of "disagreeable/unpleasant," (somewhat stronger here). The *iya* which is an equivalent of *iie* ("no") is shown in the last example.

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Suzumoto: いや よ!! 向こう へ 行って!!
Iya *yo!!* *Mukō* *e* *itte!!*
abhorrent/unwelcome (emph.) other side/over there to (please) go
"No! Go over there!"
"No! Get away from me!"

いや!! いや!! 赤ちゃん を、 殺さないで!!
Iya!! *Iya!!* *Akachan* *o,* *korosanaide!!*
abhorrent abhorrent baby (obj.) (please) don't kill
"No! No! Please don't kill the baby!"

- in both sentences, the *-te/-de* form of a verb is used as a strong request, more like a command in this case. Adding *kudasai* (see below) makes a polite request.

Forget it

This man's job has prestige, high pay, and plenty of vacation time, but he has just finished explaining to his friend that he still feels there is some job out there better suited to him. Garcia's job has none of those things, so he gladly offers to trade places with the man.

© Takeuchi Akira / *Garcia-kun*, Futabasha

Garcia: じゃ、代って 下さい。
Ja, *kawatte* *kudasai.*
well exchange please
"Well then, let's trade (jobs/places.)" (PL3)

Man: や だ よ。
Ya *da* *yo.*
disagreeable is (emph.)
"Forget it/No way." (PL2)

- shortening *iya da* to *ya da* is quite common.
- the plain form *da* and the emphatic *yo* make the refusal blunt.

Iya as a modifier

Adding *-na* to *iya* makes it a modifier. In this scene, Kyōko, who has fought a humbling bout with a malignant tumor, is thinking back about the way she used to act when she was more carefree but also selfish and irresponsible. She used to try to get admirers to do silly or dangerous things and delighted in humiliating people and then laughing at them.

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Kyōko: 嫌な　女 だった わ。
Iya-na onna datta wa.
distasteful woman was (fem. colloq.)
"I was a horrible woman."
(PL2)

Iya ni naru

Literally "become distasteful," *iya ni naru* means "come to dislike/grow tired of." In this story, a man is explaining that he loves his wife so much that he wants to tell her that he'll find her a better mate. He is willing to make this sacrifice for her happiness, but realizes that she'd take it the wrong way.

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Wife: 私　が イヤになった　の　ね。
Watashi ga iya ni natta no ne.
I/me (subj.) became distasteful (explan.) (colloq.)
"You're tired of me, aren't you." (PL2)

それとも 他に 好きな人 が
Sore tomo hoka ni suki-na hito ga
or is it in addition liked person (subj.)

できた　の?
dekita no?
came into existence (?)
"Or is it that you've found someone else you like?" (PL2)

Narration: なんて 誤解する だろう。
Nante gokai suru darō
(quote) misunderstand probably/surely
She'd probably misunderstand it as something like that. (PL2)

- *dekita* is the plain past form of *dekiru* ("can/finish/make"), and can be used like the "make" in the English expression "make a friend."
- in this usage *nante* is a colloquial *nado to*, ("things like" + quotative *to*), indicating that the preceding "quote" is how his wife would misunderstand.

A light-hearted response

***Iya (da)* can be used for feigned displeasure** in situations where you are not really offended. In this example, Aki's father, who still treats her like a young girl, wants her to come sit on his lap. She has a little girl visiting, so she is a touch embarrassed at the way her father treats her, although she isn't really upset.

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Aki: や だあ、お友達 が いる のに。
Ya da–, o-tomodachi ga iru no ni.
disagreeable is (hon.)- friend (subj.) is here even though
"Oh, stop it! I have a friend here!" (PL2)

- extending the *da* in *(i)ya da* adds emphasis.

Father: はい、お秋ちゃん いらっしゃい。
Hai, O-Aki-chan irasshai
yes/OK (name) come
"OK, O-Aki-chan, come here." (PL3-4)

- *irasshai* is a polite way to ask someone to come along or to come to where the speaker is. Parents frequently use polite speech forms when speaking to small children.
- adding honorific *o-* to a girl's name is an old-fashioned touch that indicates a sense of familiarity.

We don't know exactly what Mr. Ogawa has just told Miss Onuki in this scene from *Manga Bijinesu Manā,* but we can tell by her reaction that she is amused, even though she says *iya da.*

Onuki: や だーっ
Ya da—!
disgusting is
"Oh, yu-u-uk!" (PL2)

Ogawa: ほんと ほんと ハハハハ
Honto honto ha ha ha ha
really really (laugh)
"It's true, it's true (laugh)." (PL2)

- *honto* is a colloquial *hontō* ("real/true").

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Iya as an interjection

As a verbal "warm-up," *iya* has no particular meaning and is simply used like "Well," "You know," or a variety of other interjections in English. Such usage is illustrated in this scene, where Shōsuke and his supervisor Takeshita have taken a business trip to Thailand, hoping to find some food products made from Thai rice that would appeal to Japanese consumers. They have made a stop in a Thai Chinatown.

© Hijiri Hideo / *Dakara Shōsuke,* Shogakukan

Shōsuke:
いやあ おいしい です よ。
Iya- oishii desu yo.
well/you know delicious is (emph.)
"Ahh, this is good." (PL3)

Takeshita:
さすが、チャイナタウン の 朝がゆ です ね。
Sasuga Chainataun no asa-gayu desu ne.
as expected Chinatown 's (name of dish) is (colloq.)
"As you'd expect of Chinatown's asa-gayu." (PL3)

- *asa-gayu* is from *asa* ("morning") and *kayu* ("gruel;" the *ka* changes to *ga* for euphony). (*O*)*kayu* is rice cooked with more water than regular steamed rice, so that it has a soupy consistency. In Japan, *okayu* is usually associated with being ill—something like chicken soup in the US. In China, however, *asa-gayu* (lit. "morning *kayu*") is apparently a common breakfast food, without the "chicken soup" image. We have heard that this Chinese breakfast has recently achieved trendy status among young Japanese people.

Iya = No

This is an example of the *iya* which is a variation or corruption of the word *iie* ("no"). Kōsuke, the hero of *Dai-Tokyo Binbō Sikatsu Manyuaru* ("A Manual for Cheap Living in Greater Tokyo"), has elevated cheap living to an art form, and he makes full use of the belongings of the student next door. His girlfriend has cooked him a spaghetti dinner, and now he is giving her a ride to the train station, using his neighbor's bicycle.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru,* Kodansha

Hiroko: これ あなた の 自転車?
Kore anata no jitensha?
this you 's bicycle
"Is this your bicycle?" (PL2)

Kōsuke: いや...
Iya...
no
"Nope..." (PL2)

Sign: 平和荘
Heiwa-Sō
Peace Apartments/Peace Villa

- Hiroko has left out the topic/subject marker *wa* that would normally follow *kore.*
- Kōsuke is a man of few words, and this terse response is not typical usage. Most people would offer an explanation after *iya.*
- the suffix *-sō* is commonly used in the names of apartment buildings (usually Japanese-style). It's also used in compounds to mean "house/cottage" (*bessō* = "a second house in the country").

竹右衛門家のひとびと

Take'emon-ke no Hitobito
The Take'emon Clan

- The title of this manga series contains an interesting case of a silent kanji character in the name *Take'emon* (竹右衛門). The first character, *take* (竹, "bamboo") is straightforward, but the combination 右衛門, read here as *emon*, is actually short for *uemon*, which means "Right Gate Guards." In the Imperial Guards of the pre-modern period, there was a group called the

(continued on facing page)

by 佐藤竹右衛門 / Satō Take'emon

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(continued from facing page)

"Gate Guards," and these were divided into "Right Gate Guards" (右衛門, *uemon*), and "Left Gate Guards" (左衛門, *saemon*). There were two or three other categories of Imperial Guards as well, but for some reason *uemon* and *saemon* came to be commonly used in male names of the samurai class (and eventually non-samurai, too), typically with another character or two before them. When there's something else before it, *uemon* generally gets shortened to *emon*; *saemon* remains in its full form, but often becomes *-zaemon* (e.g., *Gorōzaemon*).

The two *e*'s in *Take'emon* are pronounced separately, with a slight "catch" in the throat between them, differentiating the sound from a single long *ē*.

As for the rest of the title, 家 *-ke* means "house/family/clan," and . . . のひとびと *(. . . no hitobito)* is "the people of . . ." Altogether, the title means "the people/members of the Take'emon family" or just "the Take'emon clan."

1

Dog: パソコン に 付ける ハードディスク って ありますか?
Pasokon ni tsukeru hādo disuku tte arimasu ka?
PC to attach/affix hard disk/drive (quote) have (?)
"Do you carry hard disks for (hooking up to) PCs?" (PL3)

Salesman: これ は すごい よ。 400メガバイト だ から ね。
Kore wa sugoi yo. Yonhyaku megabaito da kara ne.
this as-for amazing/awesome (emph.) 400 MB is because (colloq.)
"This one's really awesome. (Because) it's 400 megabytes." (PL2)

外付け よ。
Sotozuke yo
attached outside (emph.)/is
"It's an external (drive)." (PL2)

- *pasokon* is shortened from パーソナル・コンピューター *pāsonaru konpyūtā*, the cumbersome katakana rendering of English "personal computer."
- *pasokon ni tsukeru* is a complete thought/sentence ("attach/hook up to a PC") modifying *hādo disuku*.
- *hādo disuku* is from English "hard disk," and *megabaito* is from "megabyte." ディ with a small katakana *i* is read *di* rather than *dei*. The use of foreign words rendered in katakana is especially widespread in computer terminology.
- *tte* is a colloquial version of quotative *to*, here being used essentially like the topic marker *wa* ("as for"), and *arimasu* is the PL3 form of *aru* ("have" → "have/carry for sale"): *hādo disuku wa arimasu ka* = "Do you have/carry hard disks?"
- the emphatic particle *yo* directly after an adjective or verb is mostly masculine; a female speaker would sound rough or very informal unless she said *wa yo*. *Yo* is especially used for emphasizing things you think your listener doesn't know or has some particular need to know.
- *sotozuke* is a noun referring to the type of hard drive, formed from *soto* ("outside") and *tsukeru* ("attach/affix"; *tsu* changes to *zu* for euphony) → "external drive." *Yo* after a noun (low intonation = masculine; rising intonation = feminine) can by itself function as *da/desu yo* ("is/are/will be" + emph.) in informal speech.

2

Dog: なんだ よ、コレ?
Nan da yo, kore?
what is (emph.) this
"What's this?" (PL2)

ハードディスク なんつっても けっこう ソフトな 作り だ ね。
Hādo disuku nantsutte mo kekkō sofuto-na tsukuri da ne.
hard disk/drive even if say/call quite/pretty soft build/construction is (colloq.)
"Even if it's called a hard disk, it's a pretty soft construction, isn't it?"
"It may be called a hard disk, but it's actually built pretty soft, isn't it?" (PL2)

Salesman: あ!
A!
(interj.)
"Ulp!"

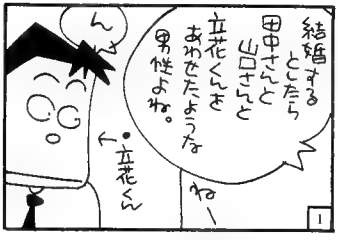
Sound FX: ガシャ
Gasha
Crash (effect of something hard but fragile breaking)

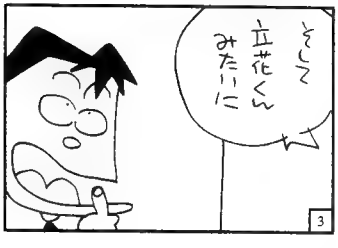
- *nan da* is literally "what is it?" but it's often used idiomatically to belittle the item being spoken of. In normal syntax *kore* would come first.
- *nantsutte mo* is a contraction of *nante itte mo*, a colloquial equivalent of *nado to itte mo* ("even if you say/call it something like . . ."). *Itte mo* is a conditional ("even if/when") form of *iu* ("say"); *– to iu* often means "called –."
- *sofuto-na* is from the English adjective "soft," here being used to mean "flimsy/fragile." Adding *-na* is the standard way to turn foreign/katakana adjectives into Japanese adjectives.
- *tsukuri* is the noun form of *tsukuru* ("make/build/construct").

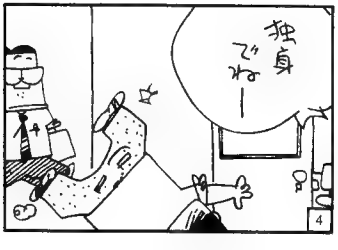
いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI







1

OL: 結婚する としたら、 田中さん と 山口さん と
Kekkon suru to shitara, Tanaka-san to Yamaguchi-san to
get married suppose I/you did (name-hon.) and (name-hon.) and
立花くん を あわせたような 男性 よ ね。
Tachibana-kun o awaseta yō-na dansei yo ne.
(name-fam.) (obj.) combined is like male (emph.)isn't it?/right?
"If I were going to get married, it'd be (to) a man who's like Mr. Tanaka and Mr. Yamaguchi and Tachibana put together." (PL2)

Another OL: ねー。
Nē.
"But of course!" (PL2)

Tachibana: ん?
N?
"Hunh?" (perking up ears to listen)

Arrow: 立花くん
Tachibana-kun
(name-fam)
Tachibana

- *kekkon* = "marriage," and *kekkon suru* = "get married."
- . . . *to shitara* follows verbs for the meaning "supposing that (I/you/he did the action)," or "if (I/you/he) were to (do the action)."
- *awaseta* is the plain/abrupt past form of *awaseru* ("combine/put together"). *Yō-na* makes the entire clause before it, ending in *awaseta*, into a modifier for *dansei* ("man/male"): "a man who is like . . ."
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.
- the responding *ne*, from another OL, essentially expresses agreement, and the long vowel makes it emphatic agreement ▸"of course!"

2

OL1: 田中さん は 早稲田の 政経 で 英語 ペラペラだ し
Tanaka-san wa Waseda no Seikei de Eigo pera pera da shi
(name-hon.) as-for (name) 's pol-econ is-& English is fluent in and
"Mr. Tanaka is a Pol-Econ graduate of Waseda University, and is fluent in English, (and . . .)" (PL2)

OL2: 山口さん は ルックス バツグン だ し
Yamaguchi-san wa rukkusu batsugun da shi,
(name-hon.) as-for looks outstanding is/are and
180 以上 ある もん ねー。
hyaku hachijū ijō aru mon nē.
180 cm more than has/have because (colloq.)
"(And because) Mr. Yamaguchi is a real looker, and he's over six feet." (PL2)

- *seikei* is an abbreviation of 政治経済 *seiji keizai*, "political science and economics," which in this case would refer to the name of the department from which he graduated at Waseda University.
- *de* is a continuing form of *da/desu* ("is/are"): "is/are . . . , and . . ."
- *shi* is an emphatic "and/and moreover" for connecting two clauses.
- 180 refers to his height in centimeters; strictly speaking it's a little under 6 feet, but she says *ijō* ("more than"), so "over 6 feet" makes a better translation.

3

OL: そして 立花くん みたいに . . .
Soshite Tachibana-kun mitai ni . . .
and (name-fam.) like (manner)
"And like Tachibana, . . ."

- *mitai* directly after a noun means "is like."

4

OL: 独身 で ねー。
dokushin de nē.
single/bachelor is (colloq.)
"(. . . he'd) be single." (PL2)

- the final *ni* in the third frame makes *Tachibana-kun mitai* ("is like Tachibana") function as an adverb modifying *dokushin de* in this frame, a continuing form of *dokushin da/desu* ("is single/a bachelor").

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Hirooka: あー、広岡達三　だが、
A–, Hirooka Tatsuzō da ga,
uhh (name) is but
"Uhh, this is Hirooka Tatsuzō, but

『月刊剽説』　の 安田クン　は　おる か ね?
"Gekkan Hyōsetsu" no Yasuda-kun wa oru ka ne?
monthly (name) of (name-hon.) as-for be present ? (colloq.)
"is Yasuda of the *Monthly Hyōsetsu* there?" (PL2)

- *gekkan* = "monthly publication," while *hyōsetsu* is a pun on two words: 評説, which means either "rumors/talk of the town" or "critical commentary," and 剽窃, which means "plagiarism/pirating." 月刊評説 would be a perfectly good name for a magazine, but the homophonous 月刊剽説 is humorous.
- men in positions of authority/respect often use *oru* in place of *iru* ("exist/be [in a place]" for people/animate things). Asking questions with *ka ne* is also mostly reserved for superiors speaking to subordinates.

2

Hirooka: 送ったファクス は　ちゃんと　届いた か ね?
Okutta fakusu wa chan-to todoita ka ne?
sent fax as-for properly/successfully arrived ? (colloq.)
"Did the fax I sent arrive safely?" (PL2)

Yasuda: あー、ハイ ハイ。
A–, hai hai.
"Oh, yes, yes." (PL3)

Sign: 編集部
Henshū-bu
editing department
Editorial Department

- *okutta* is from *okuru* ("send") and *todoita* is from *todoku* ("be delivered/arrive").

3

Yasuda: たしかに　届きました。ありがとうございました。
Tashika ni todokimashita. Arigatō gozaimashita.
certainly/assuredly arrived thank you very much
"It has indeed arrived. Thank you very much." (PL3-4)

Hirooka: じゃ、　あと　は　たのむ　ヨ。
Ja, ato wa tanomu yo.
then/in that case the rest/remainder as-for [I] ask/request (emph)
"Then as for the rest, I ask you to take care of it."
"Then I'll count on you to take it from here." (PL2)

Wife: やれ やれ。
Yare yare.
(interj. of relief)
"What a relief!" (PL2)

4

Yasuda: こりゃ　派手に　かみ込んじゃった なァ。
Korya hade ni kamikonjatta nā.
as for this grandly/spectacularly jammed (regret) (colloq.)
"He jammed it up something spectacular, didn't he?" (PL2)

Editor: 短気　だ から ねェ。
Tanki da kara nē.
short tempered is because (colloq.)
"(Because) he's so short tempered, you know." (PL2)

Delivery Man: どーも ー。
Dōmō.
"Thank you." (PL3)

On Shirt: 宅配
Takuhai
home delivery
Delivery Service

- *korya* is a contraction of *kore wa* ("as for this"), which here serves mainly as emphasis.
- *kamikonjatta* is a contraction of *kamikonde shimatta*, from *kamikomu*, combining *kamu* ("bite/chew") with *komu*, which follows other verbs to indicate the action is/was directed inward. *Shimatta* implies the action was undesirable/regrettable.

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OL進化論 OL Shinkaron

by 秋月 りす / **Akizuki Risu**

OL1: やっぱし　一流　企業　に　つとめてないと　ね。
Yappashi ichiryū kigyō ni tsutomete-nai to ne.
after all/really first rank company at must be working (colloq.)
"He really has to be working for a top-ranked company, don't you think?" (PL2)

OL2: 身長　175　以上　は　ほしい。
Shinchō hyaku-nanajūgo ijō wa hoshii.
physical height 175 cm more than at least want/desire
"I'd want (him to be) over 175 cm [5'9"] tall." (PL2)

OL3: スポーツマン　が　いい　な。
Supōtsu-man ga ii na.
sportsman (subj.) good/preferable (emph.)
"I want a sportsman." (PL2)

- *yappashi* is a colloquial *yappari/yahari*, here in the sense of "after all/as you might expect (it really has to be so)."
- *tsutomenai to* is short for *tsutomenai to ikenai*, one of the "must/have to" forms of *tsutomeru* ("serve/work for [a company]"). *Ne* solicits agreement.
- *wa* after a number/amount can mean "at least."

Salaryman A: まったく 近ごろ の 女の子 は あれですもんねー
Mattaku chikagoro no onna no ko wa are desu mon nē.
(exclam.) recent times of girls as-for that is (expl) (colloq)
"Geez, because the girls recently are that way (it's exasperating)."
"Geez, (what can a guy do when) all the young women these days are like that?" (PL3)

Salaryman B: あいつら　まだ 腹がへってない んだ　な。
Aitsu-ra mada hara ga hette-nai n da na.
they/those gals still not hungry (explan.) perhaps/I guess
"I guess they just aren't hungry (enough) yet." (PL2)

- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation of exasperation. It can occur at either the beginning or end of the sentence, or entirely by itself.
- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone. *-Ra* makes it plural.
- *hara ga hette-(i)nai* is the negative of *hara ga hette-iru* ("is/are hungry"), from *hara ga heru* ("get hungry").

Salaryman A: はぁ?
Ha?
"Oh? (What might you mean by that?)" (PL3)

Salaryman B: だから　ビフテキ　が　食べたい
Dakara bifuteki ga tabetai
for that reason beef steak (subj.) want to eat
とか　言う　んだ　よ。
to ka iu n da yo.
or something say (explan.) (emph.)
"That's why they say they want to eat steak." (PL2)

Salaryman A: ホントに　腹がへりゃ　ノリ弁当でも食うよ。なっ。
Honto-ni hara ga herya nori bentō de mo kuu yo. Na!
really/truly if/when get hungry even seaweed lunch will eat okay?
"When they really get hungry, they'll even eat a seaweed lunch. (So buck up,) okay?" (PL2)

Sound FX: ポン
Pon (slap on shoulder)

Salaryman B: あたしゃ ノリ弁　ですか。
Atasha nori-ben desu ka?
as for me seaweed lunch am I?
"So I'm a seaweed lunch, am I?" (PL3)

- *hara ga herya* is a contraction of *hara ga hereba*, a conditional ("if/when") form of *hara ga heru* ("get hungry").
- *na!* here has the feeling of "so don't let it get you down, okay?"
- a *bentō* is an inexpensive box lunch; a *nori bentō* (often abbreviated as *nori-ben*) is one of the cheaper varieties.

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OL進化論 OL Shinkaron

by 秋月 りす/ **Akizuki Risu**

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1

Buchō: 常務、 うちの 部 の 佐藤 に 縁談
Jōmu, uchi no bu no Satō ni endan
managing director our dept. 's (name) for marriage talks/match
を お世話して いただけます か?
o o-sewa shite itadakemasu ka?
(obj.) (hon.)-help/arrange could you please (?)
"Sir, could you please arrange a match for Satō (here), from my department?" (PL3)

Jōmu: ああ、 いい よ。
Aa, ii yo.
yes is good/okay/fine (emph.)
"Sure, that'd be fine" → **"Sure, I'd be glad to."** (PL2)

- *endan* refers to "marriage talks," aimed at introducing prospective partners and their families to one another and establishing a match.
- *sewa* means "help/aid/good offices," and *sewa shite* is the *-te* form of *sewa suru*, which means to use one's good offices to help another in some way. *Endan o sewa suru* = "(use one's good offices to) arrange a marriage/match."
- *itadakemasu ka* after the *-te* form of a verb is a polite way of making a request: "could you please . . . ?"

2

Jōmu: 今まで 部下 の 結婚 を 100組 以上
Ima made buka no kekkon o hyakkumi ijō
until now subordinates 's marriages (obj.) 100 couples more than
まとめた んだ。まかせなさい。
matometa n da. Makasenasai.
arranged (explan.) leave it to me
"I've already arranged more than a hundred marriages for my subordinates. Leave it to me." (PL2)

Satō: はあ、 100組 も ですか。
Hā, hyakkumi mo desu ka?
(interj.) 100 matches (emph.) is it?
"Is that right, More than a hundred!" (PL3)

- *kumi* is a counter for "sets/pairs/couples."
- *matometa* is the plain/abrupt past form of *matomeru* ("bring together/complete/settle"); *kekkon o . . . matomeru* = "arrange a marriage/match."
- *makasenasai* is a relatively gentle command form of *makaseru* ("leave/entrust to"). • *hā* shows polite interest.
- *mo* after a number implies that number is "a lot." Satō's statement is more an exclamation than a question.

3

Jōmu: しかも その後 離婚した 者 は ゼロ!!
Shikamo sono go rikon shita mono wa zero!
furthermore after that divorced persons as-for zero
"And furthermore, not a single one has gotten divorced afterwards." (PL2)

- *rikon* = "divorce," and *rikon shita* is the past tense of its verb form, *rikon suru*. *Sono go rikon shita* is a complete thought/sentence ("got divorced after that") modifying *mono* ("person[s]").

4

Jōmu: ああ、一人 いた けど 退職した な。
Aa, hitori ita kedo taishoku shita na.
oh/ah one person existed/there was but resigned (colloq.)
"Oh yeah, there was one, but he resigned." (PL2)

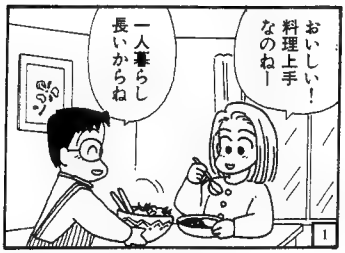
Sound FX: わははは ははは
Wa ha ha ha ha ha ha
(boisterous laughing)

FX: ぐいっ
Gui! (effect of grabbing hold of something/his jacket firmly)

- *ita* is the plain/abrupt past form of *iru* ("exist/be" for people and animate things), so *hitori ita* = "there was one (person)."
- *kedo* is a colloquial *keredo* ("but").
- *taishoku* = "retirement/resignation" and *taishoku shita* is the past tense of its verb form, *taishoku suru*.
- *na* here implies a kind of self-check/confirmation; it gives the feeling that upon futher reflection he recalls/confirms an exception.

OL進化論
OL Shinkaron

by 秋月 りす / **Akizuki Risu**



1

Woman: おいしい！ 料理 上手 なの ねー。
Oishii! *Ryōri* *jōzu* *na no* *nē.*
tasty/delicious cooking skillful (explan.) (colloq.)
"It's delicious. You're good at cooking, aren't you?"
"It's delicious! You're a good cook!" (PL2)

Man: 一人暮らし 長い から ね。
Hitori-gurashi *nagai* *kara* *ne.*
one person living is long because (colloq.)
"(Since) I've been living alone for a long time." (PL2)

2

Woman: お部屋 も キレイ。
O-heya *mo* *kirei.*
(hon.)-room/apartment also clean/neat
"And your apartment is neat, too." (PL2)

Man: 掃除 とか キライじゃ ない んだ。
Sōji *to ka* *kirai ja nai* *n da.*
cleaning and such don't dislike (explan.)
"I don't dislike cleaning and such." (PL2)

- *heya* is literally "room," but it's also often used to refer to one's whole apartment, whether it has only one room or more.
- *kirei* can mean either "pretty/beautiful" or "clean/neat," and context tells us that in this case it's the latter.
- *to ka* between two nouns can mean "or," but when only one item is mentioned it means "and such/and the like/etc."
- *kirai da* = "dislike," and *kirai ja nai* = "don't dislike"

3

Woman: ずっと 共稼ぎ 続ける には
Zutto *tomokasegi* *tsuzukeru* *ni wa*
a long time both earning continue for purpose of
この 人 って いい パートナー かもしれない。
kono hito *tte* *ii* *pātonā* *kamo shirenai.*
this person as-for good partner may be
"For continuing to both work for a long time, this person might be a good partner."
"This man might be a good partner if we both have to go on working for a long time." (PL2)

- *tomokasegi* refers to both husband and wife working outside the home for income. *Tomo* = "both/together" and *kasegi* is a noun form of *kasegu* ("earn").
- the colloquial quotative *tte* sometimes serves to mark the topic, like *wa.*

4

Narration: その 後
Sono *go*
that after
Later

Woman: えいっ！ / この うそつき。
Ei! / *Kono* *usotsuki!*
(interj.) this liar
"Take that, you liar!" (PL1-2)

Man: そりゃ 結婚前 は いい かっこ する よォ。
Sorya *kekkon-mae* *wa* *ii* *kakko* *suru* *yō.*
as for that before marriage as-for good appearance do/make (emph.)
"(Anyone will try to) make himself look good before he gets married." (PL2)

Sound FX: ガーッ
Ga !
Vrrroomm (sound of vacuum cleaner)

- *ei!* is an interjection/shout uttered when thrusting/swinging/striking at someone or something with a weapon/tool.
- *uso* = "lie/falsehood" and *usotsuki* = "liar"; *kono* is literally "this," but *kono usotsuki* corresponds to English "you liar."
- *sorya* is a contraction of *sore wa* ("as for that"). *Sorya* + V *yo* implies the action mentioned is a matter of course/to be expected/what everyone does.
- *-mae* after an action noun means "before the action takes place."
- *kakkō* (often shortened to *kakko* in colloquial speech) refers to external appearance. *Kakkō ii* = "looks good/cool/dashing," and *ii kakkō (o) suru* means to "(try to) make oneself look good/strut one's best stuff."

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OL進化論 OL Shinkaron

by 秋月 りす / **Akizuki Risu**

1 **Narration**: 女 の 買い物 に だまって つきあう 男
Onna no kaimono ni damatte tsukiau otoko
woman 's shopping during quietly accompany man
A man who silently accompanies a woman during her shopping
A man who goes shopping with a woman but keeps his mouth shut

- *no* here is most easily thought of as possessive: *onna no kaimono* = "a woman's shopping." *Kaimono* ("shopping") is a noun formed from *kau* ("buy") and *mono* ("thing[s]").
- *damatte* is the *-te* form of *damaru* ("fall silent/shut up"), so when it's used as an adverb it means "silently/without comment/without questioning." The implication here is that the man leaves the woman alone/doesn't butt in with her shopping.
- *tsukiau* = "accompany/go alone with/attend"; *onna no kaimono ni damatte tsukiau* is a complete sentence ("[he] silently attends/goes along with a woman during her shopping") modifying *otoko* ("man").

2 **Narration**: いっしょに あれこれ 言う 男
Issho ni are-kore iu otoko
together this & that say man
A man who together (with you) says this and that
A man who joins right in the shopping and offers his comments

- *issho ni are-kore iu* is a complete thought/sentence ("[he] says this and that together [with you]") modifying *otoko*.

3 **A**: どっち が いい?
Dotchi ga ii?
which (subj.) is good/preferable
"Which do you prefer?" (PL2)

B: そーだなー ...
Sō da nā ...
"Let's see ..." (PL2)

- *dotchi ga ii* literally looks like "which is good?" but it means either "which is better?" or "which do you prefer?"
- *sō da nā* is a phrase used when pondering an answer/response. Though we often think of *na* as a masculine equivalent of *ne*, female speakers can use it in very informal situations. Sometimes this can sound a bit rough, but that's not the case when the speaker is pondering/thinking out loud.

4 **A**: だまって 買ってくれる 男 かな、 やっぱり。
Damatte katte kureru otoko ka na, yappari.
silently buy for me man is it perhaps after all
"When it comes right down to it, I guess (I prefer) a man who keeps his mouth shut and buys me (things)." (PL2)

"Sound" FX: スッ
Su! (effect of a smooth, quick action, here the action of getting out his billfold)

B: よかった ね、「プリティー・ウーマン」。
Yokatta ne, "puritii ūman."
was good (colloq.) pretty woman
"Well, aren't you the lucky one, 'pretty woman'." (PL2)

- *katte* is the *-te* form of *kau* ("buy"), and *kureru* after a *-te* form implies the action is done for the benefit of the speaker (or someone close to him/her). Again, *damatte katte kureru* is a complete thought/sentence ("[he] silently buys things for me") modifying *otoko*.
- *yappari* is a colloquial *yahari*, "as you might expect/after all/in the end." It often comes close to the feeling of "in the final analysis/when it really comes down to it."
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). *Yokatta ne* (lit. "that was good, wasn't it?") is often used idiomatically to congratulate someone on his/her good fortune/luck.

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Politeness Levels

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*lu
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*lo

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *–mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

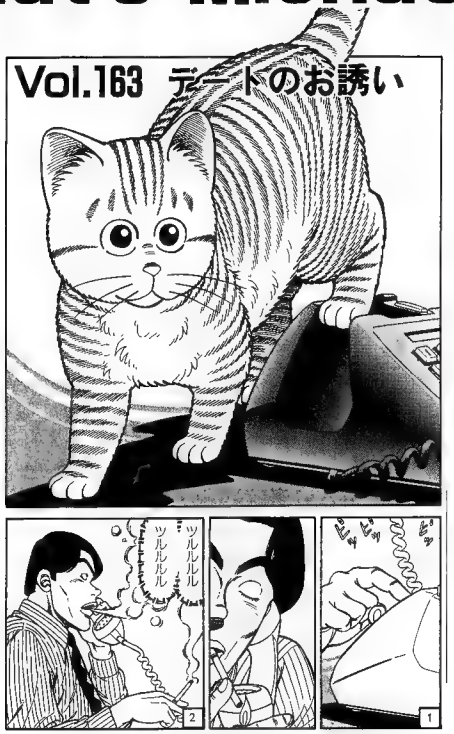
In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctuation to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . ., we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or ッ) is sometimes placed at the end of a word to show that it is cut off sharply. We usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the "question marker" か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.

ホワッツ マイケル
What's Michael?



by

小林まこと

Kobayashi Makoto

Title: Vol. 163: デートの お誘い
Boriumu Hyaku-rokujusan: Dēto no O-sasoi
volume/episode 163 date of (hon.)-invitation
Episode 163: Asking for a Date

- *dēto* is a katakana rendering of the English "date." This katakana word is used only for the kind of date you go on, not for the date of an event.
- *sasoi* is the noun form of *sasou* ("invite [to come/go along]").

1 **Sound FX**: ピッ ピッ ピッ
Pi! pi! pi!
(tones from punching the buttons on a touchtone phone)

2 **Sound FX**: ツルルルル ツルルルル
Tsu ru ru ru ru tsu ru ru ru ru
Rinnnnng rinnnng (sound of phone ringing on the other end of the line)

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ガチャッ
はい!!
土屋ですが
!!
3
あ 圭子ちゃん?
石川ですけど
あ〜〜紀雄君?
元気い〜〜!?
4
ハハハハ
うん
まあね!!
どうしたの?
突然
5
いや〜〜
実はついに
僕も車を
買ってさあ
6
ルノー5
っていう
小さいけど
一応
外車なんだ
え〜〜!?
ほんと〜〜!?
実は私も
ついに猫を
飼いだした
のよ〜〜
マイケルって
いうんだけど
国産の猫なの
も〜〜
かわいくって
て〜〜!!
7
ほんと〜〜
よかった
ねぇ〜〜
それで
さあ……
今度の
日曜日
……
8
圭子ちゃん
ヒマ
ある?
9
こらあ
〜〜!!
……
……
10

3

Sound FX: ガチャッ
Gacha!
(sound of phone being picked up roughly)

Keiko: はい、 上屋 です が。
Hai, Tsuchiya desu ga.
yes/hello (name) is but
"Hello, this is Tsuchiya." (PL3)

- *gacha-gacha* represents small, hard objects "clattering" together repeatedly, and *gacha!* represents a single, abrupt "clatter" of the same kind. *Gacha* represents a harsher sound than its close cousins *kachi* and *kacha*, so it suggests the phone handset is being picked up somewhat roughly/hurriedly.
- *hai* is an appropriate way to say "hello" when answering the phone. It's also considered polite to immediately identify yourself. Adding *ga* (lit. "but") "softens" the greeting, and implies she is waiting for the caller to identify himself or state his business.

4

Norio: あ、圭子ちゃん? 石川 です けど。
A, Keiko-chan? Ishikawa desu kedo.
(interj.) (name-dim.) (name) am/is but
"Uh, Keiko? This is Ishikawa." (PL3)

Keiko: あ〜、紀雄君? 元気ぃ〜?!
A–, Norio-kun? Genkii–?
(interj.) (name-fam.) well/healthy
"Ohh, Norio? Are you doing OK?" (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used with first names or abbreviations of family names for children and close friends.
- *kedo* (a colloquial *keredo*."but") again serves as a "softener;" it has a less formal feel than *ga*.
- *genki* is a noun referring to good spirits or a vigorous state of health/energy, and *genki?* serves as an informal "How are you?" (lit. "Are you well?").

5

Norio: ハハハハ うん、 まあね!!
Ha ha ha ha Un, mā ne!
(laugh) yes/uh-huh sort of/pretty much
"Ha ha ha, yeah, pretty good." (PL2)

Keiko: どう した の、 突然?
Dō shita no, totsuzen?
what/how did (explan.) suddenly
"What's this about, all of a sudden?" (PL2)

- *mā ne* affirms what the other person has said in a vague way: "Yes, in a way/Yes, sort of/Well, yes."
- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), but *dō shita* is an expression meaning "What's wrong?/What's the matter?/What happened?" → "What's up?/What's this about?"

6

Norio: いや〜、実は ついに 僕 も 車 を 買って さあ...
Iya–, jitsu wa tsui-ni boku mo kuruma o katte sā.
well actually finally I/me also car (obj.) bought-and (pause)
"Well, actually, I finally bought a car, and . . ."

Norio: ルノー5 って いう 小さい けど 一応 外車 なんだ。
Runō Sanku tte iu chiisai kedo ichiō gaisha na n da.
(name) (quote) say/called small but still/at least foreign car (explan.-is).
"it's called a Renault Cinq and it's small, but it *is* an import." (PL2)

Keiko: え〜!? ほんと〜!?
E–? Hontō–?
what?/huh? true/truth
"No! Really?" (PL2)

- *iya* or *iyā* often serves as a kind of "warm-up" word, like "well." (See this issue's Basic Japanese column.)
- *jitsu* = "truth/fact," so *jitsu wa* is literally "in fact/actually/to tell the truth." It's often used on the phone and in letters to bring up the "true/actual" purpose of one's call or letter.
- *katte* is the *-te* form of *kau* ("buy"), here being used conjunctively, "buy, and . . ." The *–te* form of a verb does not have its own tense, but gets its tense from the context.
- *sa* or *sā* is a particle used colloquially as a kind of verbal pause to draw attention to the preceding word or phrase.
- *ichiō* often means "tentatively/for the time being" but here it carries more the sense of "still/at least/at any rate," or it can simply be thought of as giving emphasis: " it *is* a foreign car (at least/at any rate)."
- *hontō* means "truth," but with the intonation of a question it becomes "Is that true?/really?"

7

Keiko: 実は 私 も ついに 猫 を 飼いだした の よ〜。
Jitsu wa watashi mo tsui-ni neko o kaidashita no yo–.
actually I/me also finally cat (obj.) started to keep as pet (explan.) (emph.)
"Actually, I have finally gotten a cat myself." (PL2)

Keiko: マイケル って いう んだ けど 国産 の 猫 なの。 も〜 かわいくって〜!
Maikeru tte iu n da kedo kokusan no neko na no. Mō– kawaikutte–!
(name) (quote) say/called (explan.) but domestic make/breed of cat (explan.) (emph.) cute/darling
"He's called Michael, but he's a domestic breed. He's just so-o-o da-a-arling!" (PL2)

Norio: ほんと〜。よかった ねぇ〜。
Hontō–. Yokatta nē–.
truth/really was good (colloq.)
"Really? That's great!" (PL2)

- *kai* is from *kau*, which when written 飼う means "keep/have as a pet." *-Dashita* is the plain/abrupt past form of *-dasu*, which is used as a verb suffix to mean "begin (doing the action)."
- *kawaikute* is the *-te* form of *kawaii* ("cute/darling"). Using the *-te* form in an exclamation like this implies something like "he's so cute I can hardly stand it." Making it *kawaikutte*, with a small *tsu*, adds more emphasis.
- *mō* can be used as an emphasizer at the beginning of an exclamation.
- *yokatta* is the past form of *ii/yoi* ("good/fine/agreeable"); *yokatta ne* (lit. "that was good/nice, wasn't it?") is often used to congratulate a person on their success/good fortune/new acquisition/etc.

(continued on following page)

それは私のチクワでしょ〜〜〜
11
よこしなさ〜〜〜い
まて〜〜〜
まて〜〜〜
ダダッ
12
ダダダダ…
もしもし……
13
……
……
14
ダダダダダ
15
ガチャッ
ハアハアごめんなさ〜〜〜い
マイケルが私のおかずを盗ろうとしたのよ〜〜〜
ハハハなんだそうだったのか〜〜〜
16
それでなあに？
あ……
うん……
17
その車なかなか快適でさあ〜〜〜
18
今度景色のいい所でも行きた……
いてえええ〜〜〜

(continued from previous page)

8 **Norio**: それ で さあ... 今度の 日曜日...
Sore de sā... kondo no nichiyōbi...
that with like/you know next Sunday
"And so, like, this coming Sunday,..."

- *sore de*, literally "with that," is used as a conjunction to mean "and/and so/because of that."
- the particle *sa* or *sā* in the middle of a sentence is often like the colloquial English pause words, "like/you know."

9 **Norio**: 圭子ちゃん ヒマ ある?
Keiko-chan hima aru?
(name-dim.) free time have/exists
"...are you free?" (PL2)

- in Japanese, the listener's name or title is often used in situations where English speakers would say "you."
- *hima aru* is literally "free time exists" or "[I/you] have free time," and spoken with the intonation of a question it becomes "Do you have free time?/Are you free?"

10 **Keiko**: こらあ～!!
Korā–!!
hey/stop that
"Cut that out!" (PL2)

- *kora* (or *korā*) is an interjection for scolding, appropriate only for superiors (parents/teachers/bosses/pet owners) speaking to subordinates (children/students/underlings/pets). It's spoken like a sharp "Hey!/Stop that!/No!/Cut it out!" to make the offender "freeze" in his/her/its tracks.

11 **Keiko**: それ は 私 の チクワ でしょ～!
Sore wa watashi no chikuwa desho–!
that as-for I/me 's chikuwa is probably
"That's MY *chikuwa*!" (PL2-3)

- *chikuwa* is a roasted form of *surimi*, a paste made out of fish, now increasingly familiar to American palates as an ingredient in imitation crab sticks. *Surimi* appears in scores of different forms in Japanese cooking.
- *desho* (or *deshō*) literally expresses a conjecture, but it is strictly a rhetorical one. Her sentence actually feels something like: "That's mine, and you know it!"

12 **Keiko**: よこしなさ～い。 まて～!まて～!まて～!
Yokoshinasa–i. Mate–! Mate–! Mate–!
give it to me/hand it over wait/halt wait/halt wait/halt
"Give it back! Stop! Stop! Stop!" (PL2)

Sound FX: ダダッ
Da da!
(effect of starting to run)

- *yokoshinasai* is a relatively gentle command form of *yokosu* ("give/hand over [to me]").
- *mate* is the abrupt/rough command form of *matsu* ("wait"); the abrupt command usually means "stop!/halt!" rather than merely "wait."

13 **Sound FX**: ダダダダダダ
Da da da da da da
(sound of feet pounding on floor as she chases after Michael the cat)

Norio: もしもし...
Moshi-moshi...
"Hello?" (PL2)

- the smaller and smaller kana represent the diminishing volume of her pounding feet as she moves away from the phone.
- *moshi-moshi* is most familiar as the word used for "hello" at the beginning of a phone call by the person initiating the call. It can also be used by either party when the conversation is disrupted for any reason, as a way of trying to re-establish the connection or regain the other party's attention.

14 **Sound FX**: ダダダダダダ
Da da da da da da da (sound of feet pounding on floor as she runs back to phone)

15 **Sound FX**: ガチャッ
Gacha! (sound of handset abruptly being picked up again)

Keiko: ハアハア、 ごめんなさ～い。マイケル が 私 の おかず を 盗ろうとした の よ～。
Hā hā, gomennasa–i. Maikeru ga watashi no okazu o torō to shita no yo–.
(heavy breathing FX) (apology) (name) (subj.) I/me 's side dish (obj.) tried to take/steal (explan.) (emph.)
"(Breathing hard) I'm sorry. Michael tried to steal my food." (PL2)

Norio: ハハハ、なんだ、そう だった のか～。
Ha ha ha, nan da, sō datta no ka–.
(laugh) (relief) that way was (explan.-?)
"(Laugh) Oh, so that's what it was." (PL2)

- *gomennasai* is one of the most common ways to express an apology.
- rice and soup make a basic meal in Japanese cuisine; any other dish added to the meal for variety/flavor/texture/color is *okazu*. A minimal *okazu* is a few slices of a pickled vegetable; more typically a meal will include several *okazu* items. *Okazu* is sometimes translated as "side dish" although meat or fish, which would be called the "main dish" in English, would be classified as *okazu*.
- *torō* is the volitional ("let's/I shall") form of *toru* ("take"), which is often written with the kanji 盗る when "take" implies "steal." *To shita* is the past form of *to suru*. A volitional verb + *to suru* means "try to (do the action)."
- *nan da* at the beginning of a sentence implies something was not as good or bad as expected, so it can express either disappointment or relief, here the latter.

16 **Keiko**: それで、 なあに?
Sore de, nāni?
with that/and so what
"So, what was it?" → **"So, you were saying?"** (PL2)

Norio: あ... うん...
A... un...
"Um... yeah..." (PL2)

- *nāni* is a colloquial elongation of *nani* ("what"). It feels softer and less abrupt when elongated this way. But be careful: if you elongate the final *i* and say *nanii*, it becomes a rough, fighting word.

(continued on following page)

こら〜〜〜
あいたた
いたあ
〜〜〜い
……
19
突然
背中に飛び
乗らないで
よ〜〜〜
んも〜〜〜
……
……
20
あ……
ごめんな
さい
それで
景色が
どうした
の？
……
……
21
ん……
ああ
22
今度
だから
23
ドライブ
でも……
だめえ
ええ〜っ
24
そのイスは
ツメときじゃ
ないの
よ〜〜〜
ダダダダ……
25
……
……
ダダダダ
26

(continued from previous page)

17

Norio: その　車　なかなか　快適　でさあ～ . . .
Sono kuruma naka naka kaiteki de sā–. . .
that car quite/very nice/wonderful is you know
"The car's really nice, you know, . . ." (PL2)

- *naka naka* = "very/considerably/highly." The word usually implies "more than expected" so it needs to be used with caution when speaking of other people or their accomplishments, lest you imply you had a low estimation of them before.

18

Norio: 今度、　景色　の　いい　所　でも　行きた . . .
Kondo,　keshiki　no　ii　tokoro　demo　ikita—
next time/sometime scenery (subj.) good/beautiful place or someplace want to go
"(I was wondering if you might) like to go to (see) some scenic spot sometime . . ." (PL2)

Keiko: いてえええ～っ!
Iteeee–!
"Ow-w-w-w!"

- *kondo* is literally "this time/occasion," but it can variously mean "recently," "now," "soon/next time," or "sometime," depending on the context.
- *keshiki no ii tokoro* = "a place where the scenery is good/beautiful" → "a scenic spot."
- *demo* means "or something/someone/someplace" depending on context.
- we're assuming he was in the midst of saying something like *ikitakunai ka to omotte*, from the negative of *ikitai*, the "want to" form of *iku* ("go") and *-nai ka to omou* ("wonder if it isn't/wonder if you don't").

19

Keiko: こら～、　あいたた、　いたあ～い!
Kora–,　aitata,　ita–i.
hey/stop/cut it out ouch [it] hurts
"Hey, stop that! Ouch!"　"That hur-r-rts!" (PL2)

- *itē* or *iteee* (previous panel) and *aitata* are both exclamatory variations of *itai* ("[something] hurts").

20

Keiko: 突然　背中　に　飛び乗らないで　よ～。　んも～。
Totsuzen senaka ni　tobinoranaide　yo–.　N mō–.
suddenly back on [please] don't jump onto (emph.) (exasperation)
"Don't jump onto my back all of a sudden like that! Sheesh!" (PL2)

- *tobinoranaide* is the negative *-te* form of *tobinoru*, from *tobu* ("fly/leap") and *noru* ("get onto"). Using the negative *-te* form makes an informal negative request/demand, "(please) don't . . ."
- *nmō* (or just *mō*) is sometimes used as an interjection expressing exasperation/frustration/disgust.

21

Keiko: あ、ごめんなさい。それで　景色　が　どう　した　の?
A,　gomennasai.　Sore de　keshiki　ga　dō　shita　no?
(interj.) (apology) with that/and so scenery (subj.) what/how did (explan.-?)
"Oh, I'm sorry. So what (were you saying) about a scenic spot?" (PL2)

22

Norio: ん . . .　/　ああ . . .
N . . .　aa . . .
"Yeah . . . um . . ."

23

Norio: だから　/　今度 . . .
Dakara　kondo . . .
because is so sometime/soon
"Like I say, sometime . . ."

- *dakara* is a conjunction that literally means "for that reason/because it is so" (from *da*, "is/are" + *kara*, "because"). In response to another person's statement/question it often means "That's why/what I'm trying to tell you . . . ," or, if one is about to repeat something, "Like I said, . . ."

24

Norio: ドライブ　でも . . .
doraibu　demo . . .
a drive or something
"(I wonder if you'd like to go for) a drive or something?" (PL2)

Keiko: だめえええ～っ!
Damē–!
"No-o-o-o!" (PL2)

- *dame* ("no good/useless/vain/unacceptable") is commonly used by itself as a word of prohibition ("No/You mustn't/You may not").

25

Keiko: その　イス　は　ツメとぎ　じゃない　の　よ～!
Sono　isu　wa　tsume-togi　ja nai　no　yo–!
that chair as-for claw sharpener is not (explan.) (emph.)
"That chair is not a scratching post!" (PL2)

- *tsume* = "claws/fingernails/toenails" and *togi* is a noun form of *togu* ("sharpen/hone"), so *tsume-togi* = "scratching post."

Sound FX: ダダダダダダダ
Da da da da da da da (sound of feet pounding on floor as she chases after Michael)

26

Sound FX: ダダダダダダダ
Da da da da da da da (sound of feet pounding on floor as she runs back to phone)

ガチャッ
ごめんなさ〜〜い
それでなんでしたっけ？
27
ああ……
28
今度の日曜日
あぶな〜い!!
29
ダダダダ……
……
30
……
……
……ダダダダ
31
ガチャッ
ハアハアハア
ごめんなさい
マイケルったらテレビの上から落ちたのよ〜〜〜でもケガはなかったみたいだわ
そお〜〜〜
32
それでなんでしたっけ？
うん……
33

27

Sound FX: ガチャッ
Gacha! (sound of handset abruptly being picked up again)

Keiko: ごめんなさ〜い。それで なんでした っけ?
Gomennasa–i. Sore de nan deshita kke?
(apology) and so what was it (recollection)
"I'm sorry. So, what were you saying?" (PL2)

- *nan* is a shortened *nani* ("what"), and *deshita* is the past form of *desu* ("is/are").
- *kke* at the end of a sentence means the speaker is thinking back and trying to recall something. Here she's in effect asking him to repeat what he said, but the *kke* implies she's also trying to recall it for herself.

28

Norio: ああ...
Aa...
"Uhh..."

29

Norio: 今度 の 日曜日...
Kondo no nichiyōbi—
next time 's Sunday
"Next Sunday—"

Keiko: あぶな〜い!!
Abuna–i!
dangerous
"Watch out!" (PL2)

- *abunai* is an adjective for "dangerous," but as an exclamation it means "Watch out!"

30

Sound FX: ダダダダダダ
Da da da da da da (sound of feet pounding on floor as she goes to "rescue" Michael)

31

Sound FX: ダダダダダダ
Da da da da da da (sound of feet pounding on floor as she runs back to phone)

32

Sound FX: ガチャッ
Gacha! (sound of handset abruptly being picked up again)

Keiko: ハアハアハア、ごめんなさい。マイケル ったら テレビ の 上 から 落ちた の よ〜。
Hā hā hā, gomennasai. Maikeru ttara terebi no ue kara ochita no yo–.
(heavy breathing) (apology) (name) (quote) TV of top from fell (explan.) (emph.)
"(Breathing hard) I'm sorry. Michael fell from on top of the TV." (PL2)

でも ケガ は なかった みたいだ わ。
Demo kega wa nakatta mitai da wa.
but injury as-for didn't have looks like/appears (fem.)
"But it doesn't look like he got hurt." (PL2)

Norio: そお〜。
Sō.
"Is that so." (PL2)

- *ttara* is a contraction of *to ittara*, a conditional "if/when" form of *to iu* ("say..."), so it literally means "if I speak of..." In colloquial speech, *ttara* is sometimes used in place of *wa* to mark the topic, usually with a feeling of disapproval/beratement.
- *... no ue* = "above/on top of..." • *ochita* is the plain/abrupt past form of *ochiru* ("fall").
- *no* indicates that she is making an explanation. This explanatory *no* can literally be thought of as "it is the case that...," but *no* is used much more frequently than such a phrase would be used in English.
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.
- *nakatta* is the past form of *nai* ("not have/not exist").
- *mitai da* can be used after nouns, adjectives, and verbs to imply "that's the way it looks/seems to be." After a negative, it becomes "doesn't look like.../doesn't seem to be..."
- *wa* is a feminine particle for emphasis.
- そお is a non-standard spelling for そう *sō*, short for *sō desu ka*, "Is that so?/I see."

33

Keiko: それで なんでした っけ?
Sore de, nan deshita kke?
and so what was it (recollection)
"So, what was it you were saying?" (PL2)

Norio: うん...
Un...
"Yeah..." (PL2)

今度の日曜日!!
34
ドライブに!!
35
行かない!?
36
……
……
……
ウニャ〜〜〜
37
ねえねえ聞こえた〜〜〜?
ピエーーー
え?
38
今のがマイケルの声よ〜〜〜!!
かあわいいでしょ〜〜〜
あ……ああ……
ほんとだねえ〜〜〜
彼はだんだん猫が嫌いになってきたのであった……
39

漫

34

Norio: 今度 の 日曜日!!
Kondo no nichiyōbi . . .
"Next Sunday!!" (PL2)

35

Norio: ドライブ に!!
doraibu ni . . .
a drive to
"For a drive!!" (PL2)

36

Norio: 行かない?!
ikanai?
not go
"How would you like to go?!" (PL2)

- *ikanai* is the negative form of *iku* ("go"). Negative questions are often used when making invitations/suggestions. Depending on context, they correspond to English expressions like "Won't you . . . ?"; "Wouldn't you like to . . . ?"; or "Why not/why don't we . . . ?"
- in English, the phrases in these three panels really need to be in a different order: "How would you like!" "To go for a drive!" "Next Sunday!" — each phrase being punctuated with exclamation points to reflect how hard he's trying to get through to Keiko.

37

Michael: ウニャ。
Unya.
"Meow." (PL2)

- *unya* is a less conventional variation on the Japanese "meow"; *nyā*, *nyao*, and *nyan* are more common variations.

38

Keiko: ねえ、ねえ、聞こえた〜?
Nē, nē, kikoeta–?
hey/say hey/say heard
"Say, say, did you hear that?" (PL2)

Norio: え?
E?
"Hunh?" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here." Doubling it up makes it feel more urgent/pressing.
- *kikoeta* is the plain/abrupt past form of *kikoeru* ("can hear"). Here she says it with the rising intonation of a question: "Were you able to hear (that)?" → "Did you hear that?"

39

Keiko: 今 の が マイケル の 声 よ〜!! かあわいい/でしょ〜。
Ima no ga Maikeru no koe yo–! Kāwaii desho–?
now 's (subj.) (name) 's voice (emph.-is) cute/darling isn't it
"That just now was Michael's voice! Isn't it/the cute?"
"That was Michael's voice! Doesn't he sound cute?!" (PL2-3)

Norio: あ . . . ああ . . . ほんと だ ねえ〜。
A . . . aa . . . honto da nē–.
ah ahh truth is (emph.)
"Uh . . . urr . . . that's really the truth" → **"Uh . . . urr . . . he certainly does."** (PL2)

Narration: 彼 は だんだん 猫 が 嫌いになって きた のであった。
Kare wa dan dan neko ga kirai ni natte kita no de atta.
he as-for gradually/increasingly cats (obj.) grow to dislike began to (explan.-was)
He had begun to develop an increasing dislike for cats. (PL2)

- here, *ima no* = *ima no koe* = "the voice just now." *No* is used to modify one noun with another (the first modifies the second), but sometimes the noun being modified can be left understood, and not explicitly stated. *Ima no* – is often used to refer to something "just seen" or "just heard" moments (or at most a few minutes) ago.
- *kāwaii* = *kawaii* = "cute/darling"; *desho* or *deshō* literally makes a conjecture, but here it would be spoken with the intonation of a question, and essentially solicits agreement/confirmation of what she has said: "isn't it?/don't you think?"
- *kirai ni natte* is the *-te* form of *kirai ni naru* , "come/grow to dislike." For *kirai*, the person who dislikes something is marked with *wa*, and the object disliked is marked with *ga* (instead of the usual object marker, *o*).
- *kita* is the plain/abrupt past form of *kuru* ("come"). A *-te* form followed by *kuru* can mean "begins to/begins gradually to (occur)," so *kirai ni natte kita* is literally "began to grow to dislike" → "began to develop a dislike for."
- *no* is the explanatory *no*, and *de atta* is the plain/abrupt past form of *de aru*, a more formal/"literary" equivalent of *da/desu* ("is/are"). Using *no de atta* at the end of a narrative gives it a bit of a heightened literary feel and an additional note of finality.

(continued from page 14)

ratings. "I don't want a depressing show, so I tend to select attractive people capable of expressing themselves on the air," said Hayashi. "If a man is shy and not so handsome but has character, I want him to be on the show. But we don't want people who have no personality or are depressing types. The show has to be enjoyable for the viewers, too."

"Kiss Kiss"

A discussion of Japan's TV mating games would not be complete without a word about TV Asahi's "Kiss Kiss." The show gets its name (and much of its audience) from a unique twist in the final minutes of each segment: the lucky guy or guys get to kiss the girls.

Like "*Neruton*," the hosts are comedians who try to lighten things up by cracking a few jokes at the expense of the participants. But unlike either of the other two shows, there's no studio and no studio audience. The show is set in a popular bar in Roppongi with typical '90s Tokyo glitz: laser light show, neon logos, plastic tropical plants and the like.

"I want a casual atmosphere where people can relax and meet someone," producer Uemura Shinji told *Mangajin*. "It's not aimed so much at marriage."

Uemura said shows like his succeed in part because young people, especially men, seem to have trouble expressing themselves around the opposite sex. "They're intimidated by strong women," he said. "The women look good, they might have more education, maybe even a higher income."

An exchange during a recent filming confirms his point. When asked by one young lady how he'd respond if her ex-boyfriend showed up and wanted her back, the hapless soul at the receiving end of her query lamely stammered, "*Hanashite wakatte moraimasu* (I'd talk to him and get his understanding ▸I'd try to talk him out of it)." The next fellow wasn't much more convincing. "*Nan de mo hitsuyō-na koto wa shimasu* (I'd do whatever's necessary)!" he offered.

"They weren't brave enough to tell her it was her problem,'" laughed Uemura. "They might have told her to solve her personal problems first and then come to this show."

One dental hygienist rang up high marks on the laugh meter after she told a young man who had struck her fancy that she'd like to practice on his mouth. "What would you do if I hurt you?" she asked. Perhaps hoping to impress her with his macho side, he stood firm: "*Yorokonde gaman shimasu* (I'd gladly endure that)!" came his good-natured reply.

It's guys like that who make this kind of TV show popular.

Kim Eastham is a free-lance writer in Tokyo.

• be intimidated = おじけづく *ojikezuku* • query = 質問 *shitsumon* • stammered = 口ごもって話す *kuchigomotte hanasu* • dental hygienist = 歯科衛生技師 *shika eisei gishi* • macho side = 男らしさ *otokorashisa*

図説現代用語便覧
Zusetsu Gendai Yōgo Binran
A Visual Glossary of Modern Terms

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1

Professor: 現在　結婚　適齢期　の　女性　が　2百万人　不足しておる。
Genzai　kekkon　tekirei-ki　no　josei　ga　nihyakuman-nin　fusoku shite-oru.
currently/at present marriage suitable age of females (subj.) 2 million people are insufficient
"At present we have a shortage of 2 million women of marriageable age." (PL2)

Chart: 男　女
Otoko　Onna
Males　Females

- *tekirei-ki* is literally "suitable age period," and *kekkon tekirei-ki* refers to the age considered "appropriate" for getting married. For men the eligible period is generally thought of as spanning from the upper twenties into the thirties; for women, the lower to mid twenties. It used to be 25, which led unmarried women over 25 to be compared to unsold Christmas cakes after the 25th of December, but the average age for women's first marriages has been rising, and now stands at 26.0 (*Imidas 1994*).
- *fusoku* = "insufficiency" and *fusoku shite-oru* is equivalent to *fusoku shite-iru*, from *fusoku suru* ("fall short/be insufficient"). Men in positions of authority/respect often use *oru* in place of *iru*.

2

Professor: そこで　わし　は　女子大生　の クローン　養殖　を　開始した のじゃ。
Soko de　washi　wa　joshidai-sei　no　kurōn　yōshoku　o　kaishi shita　no ja.
so/accordingly I/me as-for female college student(s) of clone breeding/cultivation (obj.) commenced (explan.)
"Accordingly, I have begun cloning female college students." (PL2)

- *soko de* is literally "at that place/point," but is used idiomatically for "so/accordingly."
- *joshidai-sei* can refer to students at women's colleges, but usually means female students at any type of college.
- *kurōn* is from English "clone," and *yōshoku* is a noun for "breeding/cultivation" of animals/plants, so the combination *kurōn yōshoku* = "propagation by cloning" or simply "cloning."
- *kaishi shita* is the plain/abrupt past form of *kaishi suru*, a relatively formal word for "begin/commence." *No ja* (= *no da*) shows that he is making an explanation.

3

Colleague 1: これ 以上　あの　バカども　を　増やして　どーする?
Kore　ijō　ano　baka-domo　o　fuyashite　dō suru?
this more than that/those fools/idiots (plural) (obj.) by increasing what will do?
"By increasing those fools more than this, what will you do/accomplish?"
"Why would you want to increase (the population of) those fools beyond what we have already?" (PL2)

Colleague 2: 日本　は　滅びる　ぞ!
Nihon　wa　horobiru　zo!
Japan as-for will come to ruin (emph.)
"It'll be the ruination of Japan!" (PL2)

- *-domo* turns nouns referring to people into plurals; it's humble when used to refer to one's own group, but condescending/insulting when used for others, so it fits well with *baka* ("fools/idiots").
- *fuyashite* is the *-te* form of *fuyasu* ("cause to increase/multiply").
- *zo* is a rough, masculine particle for emphasis.

4

Sound FX: バン!
Ban! (sound of door slamming against wall)

Assistant: 博士、　大変 です。機械　が　故障して　2百万人　の　女子大生　が
Hakushi,　taihen　desu. Kikai　ga　koshō shite　nihyakuman-nin　no　joshidai-sei　ga
professor/doctor disastrous is machine (subj.) broke down-and 2 million people (=) female college student(s) (subj.)
六本木　方面　に 逃げ出しましたーッ!
Roppongi　hōmen　ni　nigedashimashita–!
(place name) direction to made a break/escaped
"Professor, it's a disaster! The machine went haywire and 2 million coeds escaped toward Roppongi!" (PL3)

- *taihen da/desu* is used as an exclamation when something troublesome/undesirable/catastrophic has occurred.
- *koshō shite* is from *koshō suru*, a verb meaning "break down/go haywire" for mechanical things like cars, household appliances, vending machines, etc.
- *Roppongi* is an amusement district in Tokyo popular with young college students.
- *nigedashimashita* is the PL3 past form of *nigedasu* ("make a break/run away").
- *joshidai-sei* conversations are known for being punctuated with squeals of various kinds, and the other voices from the crowd are also typical of *joshidai-sei* chatter. *Wakannai*, lengthened here to reflect *joshidai-sei* inflections, is a colloquial contraction of *wakaranai* ("not know"), from *wakaru* ("come to know/understand"). *Yaddā* is a colloquial contraction of *iya da* ("is distasteful/disgusting"—see Basic Japanese column in this issue). *Etchi* = "salacious/lewd/indecent," and as an exclamation it is an accusation: "That's lewd/nasty!" *Sonde* is a contracted *sore de* ("so/and so"), and *sā* (or *sa*) is a "pause" word used similarly to English "like/you know," and its overuse gives the same kind of impression as the overuse of "y'know."

Professor: え?!
E?! **"What?!"** (PL2)

Crowd: キャー! ピー! / わかんなーい。
Kyā!　Pii!　/　Wakanna–i.
(squealing sounds) not know
"(Squeal, squeal!) / I don't kno-o-ow!" (PL2)

Crowd: やっだー! エッチー! / そんで　さー ...
Yadda–!　Etchii!　/　Sonde　sā...
disgusting lewd/indecent so/accordingly you know
"Yuck! That's nasty! / And so, you know what? ..." (PL2)

FX: うじゃうじゃ
Uja-uja (effect of a swarm of living things in constant motion, especially things small and unpleasant)

(continued from page 23)

最初ページ: /開始ページ:(*saisho pēji:/kaishi pēji:*) First Page:
最後ページ: /終了ページ:(*saigo pēji:/shūryō pēji:*) Last Page:
用紙: (*yōshi:*) Paper:
A4/レター/リーガル (*ē-yon/retā/riigaru*) A4/Letter/Legal
縮小率 (*shukushōritsu*) Reduction (Ratio/Percentage)
拡大率 (*kakudairitsu*) Enlargement (Ratio/Percentage)
フォント代用 (*fonto daiyō*) Font Substitution
テキスト スムージング (*tekisuto sumūjingu*) Text Smoothing
グラフィックス スムージング(*gurafikkusu sumūjingu*) Graphics Smoothing
高速ビットマッププリント (*kōsoku bittomappu purinto*) High Speed Bitmap Printing
表紙: (*hyōshi:*) Cover Sheet:
なし/表/裏 (*nashi/omote/ura*) None/Front/Back
紙送り: (*kamiokuri:*) Paper Feed:
カセット/手差し (*kasetto/tezashi*) Paper Tray/Hand-feed

View(s)/Display

ビュー/表示 (*byū/hyōji*) View(s)/Display
操作パレット表示/消去 (*sōsa paretto hyōji/shōkyo* Display/Hide Operation Palette
文字パレット表示/消去 (*moji paretto hyōji/shōkyo*) Display/Hide Character Palette
ツールバー (*tsūru bā*) Toolbar
ルーラ (*rūra*) Ruler
ルーラ表示 (*rūra hyōji*) Show Ruler
横の/水準スクロール バー (*yoko no/suijun sukurōru bā*) Horizontal Scrollbar
縦の/垂直スクロール バー (*tate no/suichoku sukurōru bā*) Vertical Scrollbar
改行 (表示) (*kaigyō [hyōji]*) (Show) Carriage Returns
禁則 (*kinsoku*) Japanese Hyphenation—The set of rules an application uses to determine how to break (Japanese) lines of text in logical places.

Tools

ツール (*tsūru*) Tools
英和辞典 (*eiwa jiten*) English-Japanese Dictionary
シソラス (*shisorasu*) Thesaurus
類語辞書 (*ruigo jisho*) Thesaurus
ソート (*sōto*) Sort
日付 (*hizuke*) Date
日付フォーマット (*hizuke fōmatto*) Date Format
自動ハイフン (*jidō haifun*) Automatic Hyphenation
範囲保護 (*han'i hogo*) Block Protect
ブロック保護 (*burokku hogo*) Block Protect

Layout

レイアウト (*reiauto*) Layout
文字 (*moji*) Character
行 (*gyō*) Line
コラム (*koramu*) Column
ヘッダ/フッタ (*hedda/futta*) Header/Footer
脚注 (*kyakuchū*) Footnotes

(continued on page 60)

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A Visual Glossary of Modern Terms

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1

Sign: 上映中　ゴジラ　vs　キングギドラ
Jōei-chū　*Gojira*　*bui-esu*　*Kingu Gidora*
now showing　(name)　vs.　(name)
Now Showing: Godzilla vs. King Ghidra

Woman: 感動した　わ　ねー。
Kandō shita　*wa*　*nē.*
was moved/affected (fem.) (colloq.)
"That was moving, wasn't it?" (PL2)

Man: じゃ、　次、　どこ に 行こう か?
Ja,　*tsugi,*　*doko ni ikō ka?*
then/in that case　next　where to shall go ?
"Well then, where shall we go next?" (PL2)

- *jōei* is an action noun referring to the showing of a film. The suffix *-chū* implies the action is "now in progress/on-going."
- English "vs." is widely used on posters in place of its Japanese equivalent 対 *tai*.
- *kandō shita* is the plain/abrupt past of *kandō suru*, "to be moved/affected"; *kandō shita* serves as an exclamation, "I was so moved/that was so moving!"
- *ne* typically means the speaker wants agreement/confirmation; here she isn't asking him to confirm her feelings but rather to "agree" that he felt the same way.
- *ja* is a short form of the conjunctive *sore jā* (lit. "if it is that" → "then/in that case"), seen below.
- *ikō* is the volitional (let's/we shall") form of *iku* ("go").

2

Woman: 次に　どこ に 行く かぐらい　調べて　決めておいて　よ。
Tsugi ni　*doko ni*　*iku ka gurai*　*shirabete*　*kimete oite*　*yo.*
next　where to　will go (?) at least　investigate/research-and　(please) decide ahead　(emph.)
"Where we will go next, at least, (please) research and decide ahead!"
"The least you could do is plan ahead and know where we're going next!" (PL2)

Woman: それ が デート の　マナー　って いう もの　よ!
Sore ga dēto no　*manā*　*tte iu mono*　*yo!*
that (subj.) date　of manners/etiquette (quote) say/call thing (emph.-is)
"That's what you call dating etiquette." (PL2)

Man: ご、ごめん。
Go- gomen.
so- sorry
"So- sorry." (PL2)

- *gurai* after numbers/amounts usually means "approximately/about," but it can also occur with actions to mean "do at least that much."
- *shirabete* is from *shiraberu* ("to research"), *kimete* from *kimeru* ("decide"), and *oite* from *oku* ("set/leave"). *Shirabete kimeru* describes a compound action, "research and decide." *Oku* after the *-te* form of another verb implies doing the action ahead of time; the *-te* form of *oku* is used here as an abrupt demand.
- . . . *tte iu mono yo* is a quotative form literally meaning "is a thing called . . .", the expression is used idiomatically to imply something is "standard/common sense/a matter of course."

3

Narration: 1週間後
Isshūkan-go
One week later

Man: それじゃあ、このあと　/ 青山　の「エル・ティーラ」で　イタ飯　を 食って、
Sore jā,　*kono ato*　*Aoyama no*　*"Eru Tīra"*　*de Ita-meshi*　*o kutte,*
in that case/then　after this　(place name) in　(restaurant name)　at Italian food (obj.)　eat-and
「ブルーノート」で　本物の　ジャズ を　堪能、
"Burū Nōto"　*de honmono no jazu o tannō,*
(club name)　at genuine jazz (obj.) enjoy to the full
しめ　は、そうだなあ、西麻布　の「レッド・シューズ」あたり　で　どうだい?
shime wa, sō da nā,　*Nishi-Azabu no*　*"Reddo Shūzu"*　*atari de*　*dō dai?*
wrap up as-for　let's see　(place name) in　(tavern name)　for example with　how is it/how would it be?
"Well, then, how about if after this we have some Italian food at the *Eru Tīra* in Aoyama, then enjoy some live jazz at the Blue Note, and finally wrap things up at, let's see, someplace like the Red Shoes in Nishi-Azabu?" (PL2)

Magazine: T ウォーカ
Tii Uōka
T Walker

- *Ita-* is short for *Itaria*, "Italy/Italian," and *meshi* = "(cooked) rice/meal." *Ita-meshi* is a slang equivalent of *Itaria ryōri*, "Italian food/cuisine." *Kutte* is the *-te* form of *kuu*, an informal, mostly masculine word for "eat."
- *tannō* here implies *tannō shi*, a continuing form of *tannō suru*, "to satisfy oneself fully/take one's fill of . . ."
- *shime* is a noun form of *shimeru* ("tie up" or "finish/close/wrap up").
- *atari* can refer to a general geographical area/neighborhood, but here is used like "for instance/for example."
- asking a question with *da* or *dai* is generally restricted to males in very informal situations..
- there is a well-known magazine called *Tokyo Walker* (the magazine is in Japanese, but the title is in English) which gives information about shows, events, restaurants, etc. in Tokyo.

4

Woman: あなた って　情報誌　そのまま の つまらない　マニュアル　男　ね。
Anata tte　*jōhō-shi*　*sono mama no*　*tsumaranai*　*manyuaru*　*otoko ne.*
you (quote)/as-for information magazine　as is　(=)　dull/boring　manual/handbook　man (colloq.)
"You're just a dull 'manual-man,' aren't you, doing everything the guide magazines say." (PL2)

Sound FX: フッ
Fu!
(sniff/snort of disdain)

Man: くっ . . .　女　って . . .
Ku! . . .　*Onna tte . . .*
(sobbing FX)　woman　(quote)
"(Sob,) women . . . !" (PL2)

- *jōhō* = "information" and *-shi* refers to "magazines," so a *jōhō-shi* is an "information magazine" — a generic term for magazines that list arts & entertainment happenings/hot spots.
- *sono mama* means "(leave something) as is," so *jōhō-shi sono mama* implies he doesn't add any of his own ideas to what the magazines suggest.
- *manyuaru otoko* implies a man who consults manuals/how-to books for everything.

(continued from page 58)

巻末注 (*kanmatsuchū*) End Notes
マージン (*mājin*) Margins
タブ (*tabu*) Tabs
タブ設定 (*tabu settei*) Set Tabs
枠組み (*wakugumi*) Border

Type & Typestyles

書体 (*shotai*) Styles/Typestyles
フォント (*fonto*) Font
スタイル (*sutairu*) Style
標準/普通 (*hyōjun/futsū*) Normal
ボールド (*bōrudo*) Bold
太文字 (*futomoji*) Bold
イタリック (*itarikku*) Italic
下線 (*kasen*) Underline
袋文字/アウトライン (*fukuro moji/autorain*) Outline
影付文字/シャドウ (*kagetsuki moji/shadō*) Shadow
上付 (*uwatsuki*) Superscript
下付 (*shitatsuki*) Subscript
字消し線 (*jikeshi-sen*) Strikethru
左構え/左寄せ (*hidari-gamae/hidari-yose*) Left Aligned
センタリング (*sentaringu*) Centered
中央寄せ (*chūō-yose*) Centered
右構え/右寄せ (*migi-gamae/migi-yose*) Right Aligned
両構え (*ryō-gamae*) Justified Text
均等配置 (*kintō haichi*) Justify
インデント (*indento*) Indent
左右インデント (*sayū indento*) Left and Right Indent

Windows

ウインドウ (*uindō*) Window(s)
並べて表示 (*narabete hyōji*) Tile Display
タイル表示 (*tairu hyōji*) Tile Display
重ねて表示 (*kasanete hyōji*) Cascade Display
カスケード表示 (*kasukēdo hyōji*) Cascade Display
アイコンの整列 (*aikon no seiretsu*) Arrange Icons/Clean Up Window
アイコンの再配置 (*aikon no saihaichi*) Arrange Icons/Clean up Window

Options

オプション (*opushon*) Options
元のサイズに戻す (*moto no saizu ni modosu*) Restore (Size)
移動 (*idō*) Move
サイズ変更 (*saizu henkō*) Size/Resize
アイコン化 (*aikon-ka*) Minimize/Iconize
最大表示 (*saidai hyōji*) Maximize
閉じる (*tojiru*) Close
アプリケーションの切り替え (*apurikēshon no kirikae*) Switch Application To . . .
登録内容の変更 (*tōroku naiyō no henkō*) Change Item Properties
ファイル名を指定して実行 (*fairu-mei o shitei shite jikkō*) Run File
登録とグループの作成 (*tōroku to gurūpu no sakusei*) New Group or Item

(continued on page 62)

図説現代用語便覧
Zusetsu Gendai Yōgo Binran
A Visual Glossary of Modern Terms

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First published in Japan in 1993 by Futabasha, Tokyo.
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1

Man: ぜひ　結婚してほしい。見てのとおり、私　は　3高　です。
Zehi kekkon shite hoshii. Mite no tōri, watashi wa sankō desu.
by all means marriage want you to do as you can see I/me as-for three highs am
"I want you to please marry me. As you can see, I am (a man of) the three highs." (PL2; PL3)

Woman: キャー、する、する . . . とか言って。
Kyā, suru, suru . . . to ka itte.
(squeal) will do will do (quote)
"Aaaa! I will! I will . . . she says (audaciously)." (PL2)

- *kekkon* = "marriage" and *kekkon shite* is the *-te* form of *kekkon suru* ("get married"). *Hoshii* after a *-te* form means the speaker wants the action to take place; here *kekkon shite hoshii* implies "I want you to get married to me."
- *mite* is the *-te* form of *miru* ("look at/see"), and *. . . no tōri* makes an expression meaning "exactly as . . . ," so *mite no tōri* is "as (you/anyone) see(s)" → "as you/anyone can see."
- *sankō* is literally "the three highs," referring the to the traits Japanese women are said to seek most in a prospective mate: physical height, high academic background (i.e., graduate of top-ranked university), and high income.
- *. . . to ka itte* tacked on after a statement implies the statement is not true or the speaker is not serious about it. The phrase is frequently used when the speaker thinks he/she may have spoken too forwardly/daringly, and wants to defuse any negative impression this may have created. It parallels to a degree the way some English speakers have of jokingly providing quotative commentary for their own statements.

2

Man: ただ、ひとつ 条件 が . . .
Tada, hitotsu jōken ga . . .
but/except one condition (subj.)
"But I have one condition . . ." (PL2)

Woman: 同居　は　いや　よっ!
Dōkyo wa iya yo!
living together as-for disagreeable/I refuse (emph.)
"I refuse to live with your parents!" (PL2)

- *aru* ("[I] have") is implied at the end of his sentence.
- *dōkyo* is a noun referring to "living together," and *iya* is literally "unpleasant/disagreeable." *Iya* as an exclamation or in the simple sentence *iya da/desu* often means "No!/I won't/I refuse." She's not saying she doesn't want to live with her husband even after they get married, but rather that she doesn't want to move in/live with his parents. A son, most typically the eldest, is traditionally expected to remain in the ancestral home and take care of his parents in their old age.
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech: *iya yo = iya desu yo.*

3

Man: いや、そうじゃなくて . . .
Iya, sō ja nakute . . .
no that way it is not
"No, it's not that . . ." (PL2)

- another use of *iya* is for "no."

Woman: 子供　は　当分 いらないし、新居　は　23区内　の 白い マンション じゃなきゃイヤ!!
Kodomo wa tōbun iranai shi, shinkyo wa nijūsanku-nai no shiroi manshon ja nakya iya!!
children as-for for now not need and new home as-for the 23 wards within (=) white apartment/condo has to be
"I don't want any children for a while, and our new home has to be a white condominium within the 23-ward area (of Tokyo)." (PL2)

週 に 一度　は　ふたり　で 外食したいし、あなたが 浮気 したら 私　も　する　わ。
Shū ni ichido wa futari de gaishoku shitai shi, anata ga uwaki shitara watashi mo suru wa.
week per one time as-for 2 people/couple as want to eat out and you (subj.) affair if do/have I/me also will do/have (fem.)
"I want us to go out to eat (as a couple) at least once a week, and if you have an affair, I'll have one, too." (PL2)

それから、えーと . . .
Sorekara, ē to . . .
and/and then let's see
"And let's see, what else . . ." (PL2)

- *tōbun* refers to an indefinite period of time: "a while/quite a while."
- *nijūsanku* refers to the 23 wards of Tokyo City proper. She means she does not want to live in a more distant suburb in the larger Tokyo Prefecture or a neighboring prefecture.
- *manshon*, from English "mansion," refers to a high-class apartment house or condominium in Japanese.
- *ja nakya* is a contraction of *ja nakute wa* (or *de wa nakute wa*), meaning "if it is not"; *. . . ja nakya iya* is literally "it's disagreeable/unacceptable if it is not . . ." → "it has to be . . ."
- the particle *wa* after a number/quantity often has the emphatic meaning of "at least."
- *gaishoku* is a noun for "eating out," and *shitai* is the "want to" form of *suru* ("do"): *gaishoku shitai* = "want to eat out."
- *uwaki shitara* is a conditional "if/when" form of *uwaki (o) suru* ("have an affair").

4

Man: 亭主　関白　に　したい　んだ。
Teishu kanpaku ni shitai n da.
husband regent/rule to want to make it (explan.)
"I get to wear the pants in the family." (PL2)

Woman: えっ?　ま、まあ、それ くらい　は . . .
E? Ma, mā, sore kurai wa . . .
hunh?/what? we- well that about/only as-for
"Hunh? We- well, if that's all . . ." (PL2)

Arrow: よく　わからない。
Yoku wakaranai.
well/clearly/really not understand
"Doesn't really understand." (PL2)

- *teishu*, lit. "master of the establishment," is an informal word for "husband," and *kanpaku* refers to the Emperor's regent/chief advisor, who in many periods of Japanese history was the true locus of power at the imperial court. *Teishu kanpaku* refers to a husband who actively exercises his authority in the family instead of simply letting his wife take charge of domestic matters. 嫝天下 *kakā denka* ("mother's reign") is the opposing term, for when the wife "wears the pants" in the family.
- *. . . ni shitai* is the "want to" form of *. . . ni suru* ("make it . . .").
- *kurai* literally means "about/approximately," but it can be used to downplay what comes before it: *sore kurai* = "only/merely that" ▸ "if it's only that/if that's all."

(continued from page 60)

アイコンの自動整列 (*aikon no jidō seiretsu*) Auto Arrange
未使用時にアイコン化 (*mishiyō-ji ni aikon-ka*) Minimize On Use
終了時の状態を保存 (*shūryō-ji no jōtai o hozon*) Save Settings On Close

Help

ヘルプ (*herupu*) Help
目次 (*mokuji*) Contents
キーワードで検索 (*kiiwādo de kensaku*) Search For Help On . . .
ヘルプの使い方 (*herupu no tsukai-kata*) How To Use Help
バージョン情報 (*bājon jōhō*) Version Information

Warnings and Error Messages

エラー：メモリ不足 (*Erā: memori busoku*) Error: Out of memory.

この文書は変更されています。現在の変更内容を保存しますか？ (*Kono bunsho wa henkō sarete-imasu. Genzai no henkō naiyō o hozon shimasu ka.*) This file has been changed. Save Changes?

このファイルはすでに存在します。上書きしますか？ (*Kono fairu wa sude ni sonzai shimasu. Uwagaki shimasu ka?*) This file already exists. Overwrite? (an answer of YES [はい] would erase the existing file)

0では割り算できません。(*Zero de wa warizan dekimasen.*) Cannot divide by zero.

デバイスドライバが組み込まれていません。コントロールパネルの[ドライバ]コマンドを撰んで、組み込んでください。(*Debaisu doraiba ga kumikomarete-imasen. Kontorōru paneru no [doraiba] komando o erande, kumikonde kudasai.*) Device Driver is not loaded. Please load it by selecting it with the Control Panel's [Driver's] command.

Microsoft Windows ディスク#__ または更新された ファイルがあるフロッピーディスクを挿入してください。
(Microsoft Windows *disuku #__ mata wa kōshin sareta fairu ga aru furoppii disuku o sōnyū shite kudasai.*)
Please insert Microsoft Windows disk #__ or disk containing file.

システム エラー 読み出せません：ドライブ A。キャンセル/再試行 (*Shisutemu erā. Yomi-dasemasen: doraibu A. Kyanseru/saishikō*) System Error. Cannot Read from Drive A. Cancel/Retry.

ファイル__が見つかりません。パスおよびファイル名を確認してください。
(*Fairu__ ga mitsukarimasen. Pasu oyobi fairu-mei o kakunin shite kudasai.*) Cannot find file . Please check filename and path.

選択されたファイルは無効な <program name> ファイル。新しいファイルを作成するか、拡張子が.__のファイルを開いてください。(*Sentaku sareta fairu wa mukō-na* <program name> *fairu. Atarashii fairu o sakusei suru ka, kakuchōryō ga . no fairu o hiraite kudasai.*) The selected file is not a <program name> file. Create a new file or open a file with a . __ extension.

Douglas Horn is a free-lance writer and computer consultant living in Seattle, Washington.

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A Visual Glossary of Modern Terms

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1

Man: ね、 指 サイズ は いくつ?
Ne, yubi saizu wa ikutsu?
say/look, finger size as-for how many/what number
"Say, what's your finger (ring) size?" (PL2)

Woman: えっ?! 11号 よ。
E!? Jūichigō yo.
what?/hunh? No. 11 (emph.)
"Hunh? (Oh, it's) 11." (PL2)

- the word for ring is *yubiwa*, so it would be possible to be more specific and ask *Yubiwa no saizu wa ikutsu?*, ("What's your ring size?"), but it's more conventional to just ask about a person's *yubi saizu.*

- *ne* or *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- *ikutsu* = "how many/what number" (cf. *ikura* = "how many/how much.")
- *-gō* comes after numbers to give the meaning "No. *x*."
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.

2

Man: 今度 会う とき キミ に 受け取ってほしい プレゼント が ある んだ。
Kondo au toki kimi ni uketotte hoshii purezento ga aru n da.
next time meet time you to/by want [you] to accept present (subj.) exists/have (explan.)
"There's a present I want you to accept the next time we meet."
"There's something I want to give you the next time I see you." (PL2)

Woman: まあ、 うれしい わ、イクオさん。
Mā, ureshii wa, Ikuo-san.
(interj.) happy/pleased (fem.) (name-hon.)
"Oh, I'm so happy, Ikuo." (PL2)

- *kondo au* is a complete thought/sentence ("[we] meet next time") modifying *toki* ("time"), so *kondo au toki* is literally "the time when we meet next time" → "next time I see you."
- *uketotte* is the *-te* form of *uketoru* ("receive/accept"), and *hoshii* after the *-te* form of a verb means "(I) want you/someone to (do the action)."
- *kondo au toki kimi ni uketotte hoshii* is a complete sentence ("I want you to accept [it] the next time we meet") modifying *purezento* (from English "present").
- *mā* is commonly used as an interjection of surprise by women. Though both men and women can use *mā* as a "softener" or "verbal warm-up/pause," men sound effeminate when they use the word to express surprise.

3

Woman: お星さま、 彼 が ようやく 私 と の 結婚 を 決意してくれました。
Ohoshi-sama, kare ga yōyaku watashi to no kekkon o ketsui shite kuremashita.
(hon.)-stars-(hon.) he/boyfriend (subj.) finally I/me with of marriage (obj.) has decided for me
"Oh, (wonderful) stars, my boyfriend has finally made up his mind to marry me." (PL3)

- *kare* is a pronoun for "he/him," but it's also used colloquially as a common noun meaning "boyfriend."
- *ketsui shite* is the *-te* form of *ketsui suru*, meaning "decide/make up one's mind," and *kuremashita* is the PL3 past form of *kureru* ("give [to me]"). *Kureru* after a *-te* form implies that an action done by someone else benefits/fulfills the wish of the speaker or subject.

4

Man: 指 は 11号 だった よ ね。はい、プレゼント の マイボール。
Yubi wa jūichigō datta yo ne. Hai, purezento no mai bōru.
finger(s) as-for No. 11 was (emph.)(colloq.) here present (=) my-ball/personal ball
"Your finger/ring (size) was No. 11, right? Here. Your present, which is a personal bowling ball."
"Your size was 11, right? Here. I got you your own personal bowling ball." (PL2)

いっしょに ボーリング しよう よ。
Issho ni bōringu shiyō yo.
together bowling let's do (emph.)
"Let's bowl together." (PL2)

Sound FX: しく しく
Shiku shiku
(effect of soft sobbing)

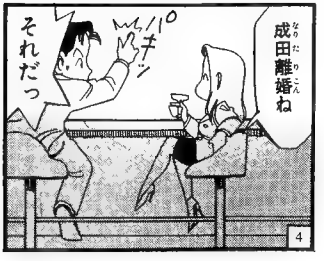
Man: そんなに うれしい のかい?
Sonna-ni ureshii no kai?.
that much happy/pleased (explan.-?)
"Does it make you that happy?" (PL2)

- *datta* is the past form of *da*, the plain/abrupt equivalent of *desu* ("is/are").
- *hai* is often used the way English speakers say "Here/Here you go/There you are" when handing/giving something to another person, or when performing a service for them.
- *mai*, a katakana rendering of English "my," is frequently set before another imported word to indicate a private/personally owned possession, so *mai bōru* is "my ball" → "a personal ball." Cf. *mai hōmu* = "an owner occupied home," and *mai kā* = "a privately owned car." The *mai* part stays the same even when referring to someone else's personal possession: it's a ball for his girlfriend, but he still calls it a *mai bōru* ("my ball").
- *bōringu* is the katakana rendering of English "bowling," and *bōringu shiyō* is the volitional ("let's") form of the verb *bōringu suru* ("to bowl").
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier tone.

図説現代用語便覧
Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms

by デラックス•カンパニー
Deluxe Company



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1

Man: ねえ、 結婚 しない?
Nē, kekkon shinai?
say/look, marriage (why) not do?
"Say, why don't we get married?" (PL2)

Woman: よして よ。 私 は...
Yoshite yo. Watashi wa...
(please) quit/stop (emph.) I/me as-for
"Oh, stop that. I'm ..." (PL2)

- *shinai* is the negative form of *suru* ("do"). Negative questions are often used when making invitations/suggestions. Depending on context, they correspond to English expressions like "Won't you (have/come/try/etc.) ... ?"; "Wouldn't you like (to) ... ?"; or "Why not/why don't you ... ?" Since he's asking if she won't get married with him, it becomes "why don't we get married?"
- *yoshite* is the *-te* form of *yosu* ("quit/stop/discontinue").

2

Woman: 無理め の 女 よ。
muri-me no onna yo.
impossible/unreasonable (=) woman (emph.)
"... an impossible woman." (PL2)

Man: それ ならオレ は 3高 のヤンエグ だ ぜ。
Sore nara ore wa sankō no yan'egu da ze.
that if it is I/me as-for 3 highs (=) young exec am (emph.)
"Well, I'm a young executive with the three highs." (PL2)

- *muri-me* is from *muri* ("impossible/unreasonable") and *muri-me no onna* refers to a woman for whom marriage is "impossible" because she's unreasonably demanding.
- *sankō* is literally "the three highs," referring to the traits Japanese women are said to seek most in a prospective mate: tall physical height, high academic background (i.e., graduate of top-ranked university), and high income.
- *yan'egu* is an abbreviation of the cumbersome *yangu eguzekutibu*, from English "young executive."

3

Man: だったら 赤坂 の 教会 で 式 を 挙げて...
Dattara Akasaka no kyōkai de shiki o agete...
if so/then (place name) in church at ceremony (obj.) hold/have-and
"So we could have the ceremony at a church in Akasaka ..."

Woman: ウェディングケーキ は 手作り にして...
uedingu kēki wa tezukuri ni shite...
wedding cake as-for hand-made make it-and
"... with a made-from-scratch wedding cake, and ..."

- *Akasaka* is an upscale part of Tokyo, and although only around 1% of Japanese people are Christians, church weddings are considered fashionable.
- *shiki* here refers to *kekkon shiki* ("wedding ceremony"), and the standard verb for "holding/conducting" a wedding ceremony is *ageru*, here in the *-te* form. The *-te* form leaves his sentence open-ended, and she continues it for him.
- ... *ni shite* is the *-te* form (implying her sentence will continue) of ... *ni suru*, which means "make it ..." in the sense of making a choice: "we'll make our wedding cake a made-from-scratch one."

4

Woman: 成田 離婚 ね。
Narita rikon ne.
(airport name) divorce (colloq.)
"...(get) a Narita divorce." (PL2)

Man: それ だっ!
Sore da!
that is/are
"That's it!" (PL2)

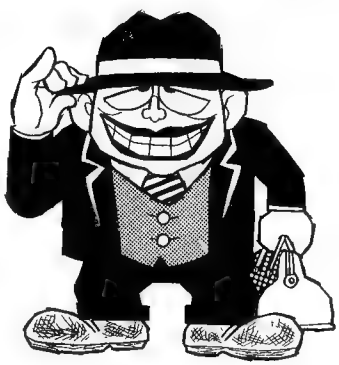
Sound FX: パキッ
Paki!
Snap! (a snap of his fingers)

- there have been apparently been real cases in which couples got divorced as soon as they got back from their honeymoons, giving rise to the term *Narita rikon* ("Narita divorce") after the name of Tokyo's international airport.

笑ウせえるすまん

Warau Sērusuman

by 藤子不二雄 (A)
Fujiko Fujio (A)



Fujiko Fujio is the pen name of a now defunct duo of manga artists who share the credit for a string of hit titles. During their 35 year partnership, Fujimoto Hiroshi and Abiko Motō created such manga masterworks as ドラえもん (*Doraemon*, featuring a blue robot cat from the future), オバケのQ太郎 (*Obake no Q Tarō*, "Q-Tarō the ghost"), and 忍者ハットリくん (*Ninja Hattori-kun*, "Hattori-kun the Ninja").

The two artists first drew manga together while still in elementary school, and shortly after high school graduation, they were drawing manga professionally. They gradually achieved success in the world of manga, working together until 1988. They originally worked on stories as a team, but later began to do separate titles, eventually dissolving the partnership because their styles had become separate and distinct. They maintained some of their former identity by adopting the pen names "Fujiko Fujio (A)" (Abiko), and "Fujiko F. Fujio" (Fujimoto). Their individual works have also been quite successful.

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Warau Sērusuman ("[The] Laughing Salesman") first appeared in 1969 and apparently struck some kind of responsive chord with the Japanese public. It was serialized in *Manga Sunday* for a number of years, and is now featured in *Chūō Kōron*, one of Japan's most respected monthly magazines. An animated version has been popular on TV.

Created by Fujiko Fujio (A), the stories feature a lecherously grinning "salesman" named Moguro Fukuzo who, under the guise of being helpful and sympathetic, sets people up for failure and disappointment. Sometimes he simply grants a person's wish, with consequences they hadn't anticipated, but sometimes his tactics seem outright malicious. Either way, the people Moguro "helps" were better off before they met him.

For example, one episode involves a young man who "falls in love" with a woman he sees on the train every morning. The woman always has a mask over her nose and mouth (not unusual in the cold/flu season), but seems to be very attractive. Moguro arranges a meeting on the condition that the man is sure he really loves her. The woman comes to the man's apartment, and after he says he's willing to marry her because he can see the beauty of her soul, she takes off her mask — and then her false face. Her real face is hideous due to a botched cosmetic surgery attempt. The man lets out a scream, and Moguro, standing outside, comments that love should be able to compensate for such a small flaw.

(continued on page 68)

1
Sign:
(Ue)da Shōji
Ueda Enterprises

2
Sound FX:
Kari kari kari
(slight scratching sound of pen tip as he writes)

Narration:
Aoi Tatsuo (Nijūni-sai) Dokushin Sarariiman
Aoi Tatsuo (Age 22) Unmarried Salaryman

3
Sound FX:
Ji ri ri ri ri
Brrinnngg (sound of quitting bell going off)

4
Salaryman 1:
Sā, owatta, owatta.
"Awright! We're finished, we're finished!" (PL2)

Salaryman 2:
Oi, kore tsukiae yo na.
"Hey, come along for some of this, won't you?"
"Hey, I can count you in for some mahjong, right?" (PL2)

Salaryman 3:
Ore, kyō dame da ze.
"I can't make it today." (PL2)

- the gesture Salaryman 2 is making — hands raised in front of him with fingers and thumb pointing down — represents the motion of stacking mahjong tiles.

5
Salaryman 3:
Kēko-chan to eiga iku n da mon nē.
"Keiko and I are going to a movie, aren't we?" (PL2)

Keiko:
Nē.
"That's right." (PL2)

Salaryman 4:
Che! Soija menbā tarinē ja nai ka.
"Dang! In that case, we're short on members."
"Dang! That means we don't have a foursome." (PL2)

- *soija* is a contraction of *sore ja* or *sore de wa*, literally, "if it is that" → "in that case/that means."
- *tarinē* is a masculine slang version of *tarinai* ("is insufficient"). The vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang.

6
Aoi:
A- ano . . . / boku de yokattara . . .
"U- uhh . . . If I would do . . ." (PL2)

Sound FX:
Pa!
(effect of sudden, quick action)

- *. . . de yokattara* is a past conditional ("if") form of *. . . de ii*, an expression meaning ". . . is enough/adequate/acceptable." *Boku de yokattara* is essentially a humble way of volunteering one's services.
- Japanese people customarily point toward their nose (or sometimes just in the general direction of their face) rather than their heart when indicating themselves.

7
Salaryman 1:
A! Ii yo, ii yo! Dare ka sagasu kara.
"Oh, that's okay, that's okay. (Because) we'll find someone." (PL2)

Aoi:
Sō . . .
"Oh." (PL2)

- *ii* = "good/fine/okay," and can be used like English "That's okay" to mean "Never mind/no thanks."

8
OL:
Ne–e, kore nara atashi tsukiau wa yo!
"Hey, I'll come along if it's for this [drinking]." (PL2)

Salaryman 1:
Yo! Ta–nomoshii! Ta–nomoshii!
"Aha! That's promising. That's promising."
"Hey! Sounds great! Sounds great!" (PL2)

- a tipping motion with thumb and forefinger extended as though holding a small sake cup refers to drinking (alcoholic beverages).

1 **Salaryman 1:**
Rettsu gō!
"Let's go!" (PL2)

Sound FX:
Wai wai
(the general clamor/commotion of a group of people)

- *rettsu gō is* the katakana rendering of English "Let's go."
- since *wai wai* is in a balloon, it might appear to be a line spoken by one individual, but this is as unlikely as someone saying "clamor, clamor."

2 **"Sound" FX:**
Shiin
(effect of silence)

3 **FX:**
Kaku
(effect of feeling disappointed/let down)

4 **Boss:**
A! Aoi-kun, shigoto ga nai nara sassa-to kaeritamae yo!
"Oh! Aoi, if you don't have any work to do, hurry up and go home." (PL2)

Aoi:
Hai.
"Yes sir." (PL3)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."). Bosses/superiors typically address their subordinates using *-kun*.
- *nai* = "not have/exist" and *nara* is a conditional "if," so *nai nara* = "if (you) don't have."
- *sassa-to* = "immediately/quickly/without delay."
- *kaeri* is from *kaeru* ("go home"), and *-tamae* makes a strong/authoritarian command. *Yo* adds emphasis.

5 **Boss:**
Muda-na zangyō teate ga fuete komattoru n da kara.
"Because wasteful overtime pay has increased and caused problems."
"(Because) we've been struggling with increases in wasteful overtime costs." (PL2)

- *muda* = "waste/wastefulness" and *muda-na* = "wasteful."
- *zangyō* (literally "remaining work") is the word for "overtime," and *teate* = "pay/compensation."
- *fuete* is the *-te* form of *fueru* ("increase"). Here the *-te* form indicates the cause of what follows: the increase is the cause of the difficulties/problems/struggles.
- *komattoru* is a colloquial contraction of *komatte-oru*, equivalent to *komatte-iru* ("be in a bind/trouble") from *komaru* ("get into a bind/difficulties").
- *n da kara* = "because"; in strict construction, the cause/reason is stated before the result/effect (*zangyō teate ga fuete komattoru n da kara . . . sassa-to kaeritamae*), but in informal speech reasons/causes are often tacked on afterwards.

6 **Sign:**
Shinjuku / Shin-Ōkubo / Yoyogi
(Names of stations on the Yamanote train loop in Tokyo, Shinjuku being the current stop)

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1 **Singer:**
Anata hitori ne–.
"You're alone, aren't you?"
"You look like you're alone." (PL2)

Atashi mo hitori–.
"(Well,) I'm also alone." (PL2)

- *wa*, to mark the topic, has been omitted after *anata* ("you").
- *hitori*, the counter for "one person," is also used to mean "unaccompanied/single/alone." The counter sequence for counting people begins irregularly with *hitori* and *futari*, then becomes regular: *sannin*, *yonin*, *gonin*, etc.
- *ne* by itself often replaces *desu ne* ("is, isn't it/are, aren't you?"), especially in feminine speech.
- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers.

2 **FX:**
Boso boso
(effect of picking at food unenthusiastically)

- *boso boso* is an FX word meaning "dry and tasteless," usually describing the nature of the food itself, but here it refers more to how the food *seems* to the depressed Aoi, or to the lack of enthusiasm with which he's eating.

3 **Aoi:**
Ā, ima goro minna wa . . .
"Ahh, about now everyone (else) is . . ." (PL2)

- *ima* = "now," and *goro* = "about/approximately" when speaking of time (cf. *kurai/gurai* for other approximate numbers/amounts).

4 **Aoi:**
Sore ni hikikae boku wa . . .
"And in contrast to that I'm . . ." (PL2)

- *. . . ni hikikae(te)* is an expression for "in contrast to . . . ," from *hikikaeru* ("to change/exchange").

5 **Aoi:**
Amari-ni mo kawaisō!
"It's just too pathetic!" (PL2)

- *amari-ni* = "too much/excessively," and *mo* adds emphasis, so *amari ni mo* = "all too much/just too . . ."
- *kawaisō* = "pitiful/pathetic/wretched"

Sound FX:
Doda
Thud (effect of collapsing/falling to floor)

(continued from page 65)

In another story, a man desperately wants to play golf at the country club near his home, but can't afford a membership. Moguro gives him a free "special" membership, good once a month, but tells him that he's not allowed to invite anyone along with him to play, ever. The man enjoys his golf privileges and the club staff treats him well, but finally he can't resist inviting his boss for a round. As the two are playing, the club's bouncers suddenly fail to recognize them as members, and beat them up for sneaking in to play for free.

Most of the stories either feature salarymen, or deal with problems and frustrations that salarymen can identify with. The theme of the series, if there is one, seems to be that people should be satisfied with their present situation, and not try to better their lot.

漫

1 **Aoi:**
Boku dake ga . . . boku dake ga . . .
"Only I . . . only I . . ."
"Why . . . why am I . . ."

2 **Aoi:**
. . . dō shite hitoripotchi na no darō?
". . . why am I all alone, I wonder?"
". . . the only one who's left all alone?" (PL2)

Maki:
Anata ni hi–karete– . . .
"To you I was drawn, and . . ." (PL2)

FX:
Mura mura mura
(effect of passionate emotion rising up within)

- *dō shite* = *naze* = "why"
- *hitoripotchi/hitoribotchi* is a colloquial word for "all alone" that carries a particular feeling of desolation/being forsaken, typically from being left/rejected by others.
- the question particle *ka* is often omitted when the sentence already contains a question word.
- his sentence continues from the previous panel, and differences in word order between Japanese and English require the parts to be divided somewhat differently to get the same choked up effect in English as in Japanese.
- *hikarete* is the *-te* form of *hikareru* ("be drawn/attracted to"), the passive form of *hiku* ("draw/pull/attract").

3 **Aoi:**
Aa! Maki-san! / Boku no koibito ni natte–.
"Ahh, Maki. Won't you be my love?" (PL2)

Sound FX:
Bita–n
Whomp (effect of flat objects striking face to face)

- *koibito*, literally "love person," can refer to a "love interest" of either sex: "boyfriend/girlfriend/lover."
- *natte* is the *-te* form of *naru* ("become"), the *-te* form here being using as a request/plea. The particle *ni* marks the result of the "becoming": *X ni naru* = "become X."

4 **Sound FX:**
Chu!
Smack (effect of kiss)

5 **FX:**
Pa!
(effect of sudden change of image on screen)

6 **Sound FX:**
Doshi–!
Thud (effect of falling to floor/tatami)

7 **Voice:**
Gomen kudasai!
"Hello!" (PL3)

"Sound" FX:
Doki
Ka-thump (effect of heart skipping a beat from being startled/frightened)

- *gomen kudasai* (lit. "please pardon") was traditionally used to get a home occupant's or shopkeeper's attention when arriving/entering. The advent of doorbells and constantly monitored shops have reduced the occasions for using this phrase, but it's still heard.

1 **Visitor:**
Watashi wa kō iu mono desu.
"I am this kind of person."
"Here's my card." (PL3)

Card:
Kokoro no sukima . . . o-ume shimasu
I fill the emptiness in people's hearts (PL4)

Moguro Fukuzō
Moguro Fukuzō (name)

- *sukima* refers to a "crack/opening" in a fence/wall/window/etc. Using the word with *kokoro* ("heart") is figurative. The particle *o*, to mark *sukima* as the object of the verb, has been omitted.
- *o-ume shimasu* is a PL4 form of *umeru* ("fill in").
- *Moguro* is written with kanji meaning "mourning" and "black," while the kanji for *Fukuzō* mean "happiness" and "make/create."

2 **Aoi:**
Na- nan desu ka — kokoro no sukima o umeru to wa?
"What do you mean — you fill the emptiness in people's hearts?" (PL3)

Moguro:
Mā, kantan-ni ieba tomodachi-ya desu.
"Well, to put it simply, I'm a 'friend agent'." (PL3)

- *kantan-ni* ("simply") is an adverb modifying *ieba*, a conditional "if" form of *iu* ("say").
- *-ya* is added to the names of various commodities to indicate a shop/tradesman dealing in that commodity. Though *tomodachi-ya* ("friend maker/agent/merchant") is not a normal occupation, the meaning is immediately obvious.

3 **Moguro:**
Takai biru ga don-don tatsu no ni hirei shite, kodoku na hitobito mo don-don fuete-orimasu.
"In direct proportion to the tall buildings going up in rapid succession, the number of lonely people is also rising rapidly." (PL3)

- *don-don* means to proceed or do "rapidly/more and more/lots and lots"
- *no* turns what precedes it into a noun, and *ni* marks it as the object of *hirei shite*, the *-te* form of *hirei suru* ("be proportional to")
- *fuete-orimasu* is equivalent to *fuete-imasu* ("is increasing/has increased"), from *fueru* ("increase").

4 **Moguro:**
Kodoku-na rōjin, kodoku-na josei, kodoku-na seinen, soshite kodoku-na shōnen made mo.
"Lonely old folks, lonely women, lonely young men, and even lonely boys (are increasing)." (PL2)

5 **Moguro:**
Watashi no shigoto wa kō itta sabishii-hito-tachi ni yume to kibō o ataeru suteki-na o-tomodachi o shokai suru koto na no desu.
"My work is to introduce these kinds of lonely people to wonderful friends who can give them dreams and hopes." (PL3)

- *kō itta = kono yō-na* = "this kind of"; *kō itta sabishii hito-tachi ni yume to kibō o ataeru* is a complete thought/sentence modifying *o-tomodachi* ("friend").

6 **Moguro:**
Tatoeba anata ni wa . . .
"For example, for you, . . ."

7 **Moguro:**
yappari wakai josei no o-tomodachi ga ii deshō na.
"I would expect a young woman friend might be best." (PL3)

- *yappari* is a colloquial *yahari*, "after all/as one would expect."
- *no* between two nouns makes the first into a modifier for the second. In this case it is like "who is": *wakai josei no o-tomodachi* = "a friend who is a young woman."
- *. . . ga ii* is used to express one's choice/preference/selection.

8 **Moguro:**
Konna hito nanka dō deshō?
"How about someone like this?" (PL3)

- *konna* is another, less formal equivalent of *kono yō-na*, "this kind of."
- *nanka* is a colloquial *nado* ("something/someone like").
- *dō* = "how" and *dō desho* = "how might it be?"; the question particle *ka* has been omitted.

1 **Sound FX:**
Doki
Ka-thump (effect of heart skipping a beat in excitement)

2 **Moguro:**
Shiroki Junko-san, hatachi. Jitsu-ni seiso-na musume-san desu.
"Miss Junko Shiroki, age 20. She's a truly neat and tidy young lady." (PL3)

Aoi:
Ma- maru de o-miai suru mitai desu ne.
"I- it's just like doing an *o-miai*, isn't it?" (PL3)

- *maru-de* emphasizes forms like *mitai (da/desu)* or *yō (da/desu)*, which mean "is like." The emphatic meaning can range from "exactly like" to "much/almost/practically like."
- *o-miai* (*o-* is honorific) refers to a formal meeting between the prospective bride and groom in an arranged marriage. The first step leading to such a meeting is an exchange of photographs.

3 **Moguro:**
O-miai? Naruhodo. Demo watashi wa tada go-shōkai suru dake de, ato wa honnin-tachi no jiyū ishi o sonchō shimasu.
"An *o-miai*? Aha, I see what you mean. But all I do is introduce the parties, and after that I respect their personal wishes." (PL3)

- *naruhodo* expresses one's understanding of what one has heard/observed/experienced: "aha/I see/indeed/really" → "I see what you mean."
- *jiyū ishi* = "free will" → "personal wishes."
- *sonchō shimasu* = *sonchō suru* = "to respect/abide by."

4 **Moguro:**
Sore dake ni futari o awaseru mae ni wa o-tagai jūbun shinchō ni kentō shite moraimasu.
"And because of that, we ask the two to consider very thoroughly and carefully before we actually have them meet." (PL3)

5 **Moguro:**
Tatoeba konna mono ga arimasu.
"For example, I have this kind of thing." (PL3)

6 **Sound FX:**
Kachi!
Click (sound of pushing "play" button)

Junko: (on tape)
O-matase shite gomen nasai.
"I'm sorry to have kept you waiting." (PL3)

- *gomen nasai* is one of the most common ways to express an apology (cf. *gomen kudasai*, above).

7 **Junko:** (on tape)
Ara, watashi mo sō omotte-ta no.
"Oh, that's exactly what I was thinking." (PL2)

Nmā, honto? Junko ureshii wa–!
"Oh, my, really? That makes me so happy!" (PL2)

- girls and young women often refer to themselves by name.

8 **Moguro:**
Kono tēpu ni wa tekitō na ma o oite kanojo no koe ga irete-arimasu.
"Her voice has been recorded on this tape with appropriate blank spaces left in between." (PL3)

Junko: (on tape)
Onegai! Kikasete, anata no koto o.
"Please, tell me about yourself." (PL2)

- *irete* is the *-te* form of *ireru* ("put into," or, when speaking of tapes, "record"). *Aru* ("exists" for inanimate things) after the *-te* form of a verb means the action has been done and the result continues to exist/is in place.
- *onegai* is from *negai*, "request," and is often used as an equivalent of "please" (the honorific *o-* is required for this use). *Kikasete* is the *-te* form of *kikaseru*, the causative ("make/let") form of *kiku* ("hear"); since the *-te* form makes an informal request, *kikasete* = "(please) let me hear." Normal order would be *Anata no koto o kikasete*: "let me hear about you" → "tell me about yourself."

9 **Moguro:**
Anata wa kanojo to kore de kaiwa o shite, kanojo to kimochi ga au ka dō ka o tashikameru no desu.
"You are to carry on a conversation with her using this, to see whether or not your feelings match." (PL3)

1 **Moguro:**
Toriaezu kono shashin to koe de shiken-teki ni tsukiatte mite kudasai.
"For starters, with this picture and voice, please try experimentally spending time with her."
"For starters, try spending some time with her using this picture and recording of her voice." (PL3)

- *tsukiatte* is the *-te* form of *tsukiau*, seen above with the meaning "come/go along [for mahjong]"; here it means "socialize/keep company with."

2 **Moguro:**
Moshi ki ni iranakereba ikura de mo mata betsuna tomodachi o shōkai shite agemasu kara.
"If you don't like her, I'll introduce you to other friends, however many it may take." (PL3)

Aoi:
A- ano–. . .
"U- umm . . ."

- *ki ni iranakereba* is a negative conditional ("if not") form of *ki ni iru* ("be pleased with/like").
- *ikura* = "how much" and *ikura de mo* = "however much/as much as desired."

3 **Aoi:**
Ittai shōkai-ryō wa ikura na n desu ka?
"Just how much is the charge for an introduction?" (PL3)

- *ittai* is an emphasizer for question words, often translated "(What) in the world?/(Where) the blazes?/(How) on earth?/etc." Such a translation seems a bit excessive in this case, but the word does give a feeling of urgency.

4 **Moguro:**
Tomodachi-ya to itte mo watashi wa kore de mōkeru tsumori wa arimasen.
"Even if I call myself a 'friend agent,' my intention isn't to make money at it." (PL3)

Moguro:
Mā, shakai hōshi-teki-na shumi na no desu kara o-kane wa issen mo irimasen yo.
"It's really just an avocation of mine that I do as a kind of service to society, so I don't ask for a single penny." (PL3)

- *sen*, 1/100th of a yen, used to be a unit of common coinage, and the word entered many idiomatic expressions that continue to be used even after *sen* has become relevant only in currency exchange rates and stock prices.

5 **Keiko:**
Chotto, chotto.
"Listen to this, listen to this." (PL2)

Salaryman 1:
Nan da?
"What?" (PL2)

- *chotto*, literally "a little," is also used as an interjection for getting others' attention, like "say/hey/listen here."

6 **Keiko:**
Ima Aoi-kun ga nanka sowa-sowa shite kossori okujō e agatte itta wa yo.
"Just now Aoi was sneaking up to the roof looking nervous and excited." (PL2)

7 **Salaryman 1:**
Hē, masaka aitsu okujō de aibiki shite n ja nai darō na.
"Hmm, you don't suppose the guy's having a secret rendezvous up on the roof, do you?" (PL2)

Salaryman 2:
He he he. Sonna baka-na. Aitsu ni kagitte . . .
"Ha ha ha, are you crazy? Him, of all people . . ." (PL2)

- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone.
- *aibiki* = "assignation," and *shite n* is a contraction of *shite-iru* ("is doing/having,") from *suru* ("do") plus explanatory *no*.
- *baka-na* = "idiotic/foolish/crazy"; *sonna baka-na* = "That's crazy/impossible!"
- *kagitte* is from *kagiru* ("limit to"); *aitsu ni kagitte* literally implies "if you limit it to him, (it's unthinkable)" → "he, of all people, would never do such a thing."

8 **Salaryman 1:**
Tonikaku yōsu o mi ni itte yarō.
"In any case, let's go have a look." (PL2)

To be continued . . .

Toriyama Akira's

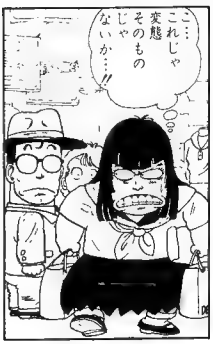
Dr. スランプ

Part II

Dr. Slump

Set in the remote countryside area of *Pengin Mura* ("Penguin Village"), this manga is the story of genius inventor Norimaki Senbei, nicknamed Dr. Slump, and Arale, the android that he creates in the form of a 13-year-old girl. (Written アラレ in Japanese, her name would normally be romanized as *Arare*, but Toriyama has chosen the English spelling *Arale*.) In the first episode, we met Slump just as he was finishing work on Arale. She seems to be functional, but there are a few bugs to work out.

Next, Dr. Slump has Arale wait at home while he goes out to buy her some clothes. After buying pants and a shirt, he still needs to buy her underwear. To avoid being regarded as a pervert, Dr. Slump buys himself a wig and a dress so he can buy Arale's underwear as a woman, and not arouse suspicion. He does not succeed.



Dressed in her newly acquired but somewhat boyish clothes, Arale is now ready to accompany Slump on a jaunt into the outside world. If no one notices that she is an android, Slump will know that his creation is a success. As this episode opens, they are heading out to a nearby coffee shop.

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1

Dr. Slump: よっしゃ、 外 へいってみよ。外...
Yossha, soto e itte miyo. soto...
okay/all right outside to let's try going outside
"All right then, let's try going out. Out..." (PL2)

Girl: オッス!
Ossu!
"Okay!" (PL2)

- *yossha* is a variation of *yoshi*, an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").
- *itte* is the *-te* form of *iku* ("go"), and *miyo* is a shortened *miyō*, the volitional ("let's/I shall") form of *miru*, which after a *-te* form means either "try/attempt (the action indicated)" or "do (the action) and see what results."
- *ossu* is usually a very informal, masculine greeting for "Mornin'/Hi/Hey," but here it's clearly intended more as an interjection showing readiness/eagerness.

2

Dr. Slump: ほかの 連中 が おまえ を みて ロボット だ と 気づかん ようなら 大成功 だ!
Hoka no renchū ga omae o mite robotto da to kizukan yō nara dai-seikō da!
other people (subj.) you (obj.) see-and robot is/are (quote) not notice if appears that great success is
"If it appears that the others look at you and don't notice you're a robot, then you're a great success."
"If other people look at you and don't realize you're a robot, I've really succeeded." (PL2)

- *hoka* = "other," and *no* allows it to modify a noun.
- *renchū* is an informal word for referring to a group of people: "bunch/crew." Here it essentially refers to anyone Dr. Slump knows.
- *omae* is an informal/abrupt word for "you" used mostly by males with their peers or subordinates.
- *kizukan* is a contraction of *kizukanai* (or *ki ga tsukanai*) meaning "not realize/notice." The preceding "quotative" *to* marks the complete thought/sentence *robotto da* ("[you] are a robot") as the "content" of "not realize/notice" — i.e., as the thing/fact that is not realized/noticed.
- *yō* = "if it seems/appears (that)" and *nara* is a conditional "if," so *yō nara* = "if it appears that..."
- when written 大, *dai-* is a prefix for kanji compounds meaning "great/large."

3

Dr. Slump: こ、こらっ! やめん かっ!
Ko- kora! Yamen ka!
(interj.) not quit ?
"H- hey! Will you not quit?" → **"Hey! Quit that!"** (PL2)

Sound FX: ポーンポーン
Pōn pōn
(effect of tossing something in the air)

- *kora* is an interjection for scolding, and is spoken like a sharp "Hey!/Halt!" to quickly get the offender's attention.
- *yamen* is a contraction of *yamenai*, the negative form of *yameru* ("quit/stop"). *Yamenai ka* is literally the question, "Will you not quit?" but idiomatically makes a strong command, "Quit it!"

5

Dr. Slump: んちゃ。
Ncha.
hi/hello
"Lo!" (PL2)

- *ncha* is an extreme contraction of *konnichi wa*, the standard daytime (mostly afternoon) greeting for "hello."

6

Waitress: あら、ドクター スカンク。
Ara, Dokutā Sukanku.
(interj.) doctor skunk
"Oh, (it's) Dr. Skunk!" (PL2)

Dr. Slump: だれ が スカンク だ!
Dare ga sukanku da!
who (subj.) skunk is
"Who's a skunk?" → **"Who're you calling skunk!"** (PL2)

んちゃ
あら?
7
センベエさんのこども?
アホか! オレはまだ28だぞ え…と 妹だ 妹!
8
へえぜんぜんにてないじゃないのよかったわねえホントに
……
9
名前なんていうの?
10
なんて名前?
え!? な…名前ねん……と… …アラレ! そ そう 則巻(のりまき)アラレじゃないか!
11
……だそうです
ふう……ん 兄だいそろってジョーダンみたいな名前ね…
ほっとけ!
12

7

Girl: んちゃ。
Ncha. **"Lo"** (PL2)

Waitress: あら?
Ara? **"Oh!"** (PL2)

8

Waitress: センベエさん の こども?
Senbē-san no kodomo?
(name-hon.) 's child
"Your daughter?" (PL2)

Dr. Slump: アホ か?! オレ は まだ 28 だ ぞ。 え...と、 妹 だ、 妹!
Aho ka? Ore wa mada nijūhachi da zo. E...to, imōto da, imōto.
idiot/crazy ? I/me as-for still 28 am (emph.) uhh/let's see younger sister is younger sister
"Are you crazy? I'm still 28. Uhh, she's my baby sister. My baby sister!" (PL2)

- since the waitress is addressing him directly when she says *Senbē-san no*, it's actually like saying "your" in English. As we saw in the last installment, Dr. Slump's "real" name is *Norimaki Senbē*, which sounds like "*nori* (seaweed)-wrapped rice cracker" — though it's written with kanji that make it look like a more ordinary name.
- *e to*, or more typically *ē to*, is a pause/hesitation word like "Uhh/well/let's see."

9

Waitress: へえ、ぜんぜん にてない じゃないの。 よかった わ ねえ、ホントに。
Hē, zenzen nite-nai ja nai no. Yokatta wa nē, honto ni.
(interj.) [not] at all don't look alike isn't it the case that was good/lucky (fem.) (colloq.) really/truly
"Ohh? (But) you don't look like him at all. Weren't you lucky! Really!" (PL2)

- *zenzen* followed by a negative means "not at all."
- *nite-nai* is a contraction of *nite-inai*, negative of *nite-iru* ("resembles/looks like").
- *ja nai no* literally asks a negative question, "isn't it the case that . . . ?" but it's a purely rhetorical one.
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). It's often used idiomatically to mean "good" in the sense of "lucky."
- *honto* (or *hontō*) = "truth" and *honto ni* is its adverb form,"truly/really." Her syntax is inverted; *honto ni* modifies *yokatta*.

10

Waitress: 名前 なん て いう の?
Namae nan te iu no?
name what (quote) say (explan.)
"What's your name?" (PL2)

- *nan* is a colloquial contraction of *nani* ("what"), and *te* is a colloquial version of quotative *to*. The phrase *nan te/to iu* means "called what," so, with the explanatory *no* at the end, the full sentence could be literally translated as "As for your name, it's that it is called what?" → "What's your name?"

11

Girl: なん て 名前?
Nan te namae?
what (quote) name
"What's my name?" (PL2)

Dr. Slump: え? あ! な、名前 ね。 ん...と、アラレ! そ、そう。 則巻 アラレじゃないか!
E? A! Na- namae ne. N...to, Arare! So- sō. Norimaki Arare ja nai ka!
huh? oh name is it? umm Arale th- that's right Norimaki Arale is, isn't it
"Huh? Oh, right, your name. Umm, (it's) Arale! R- right. It's Norimaki Arale, of course." (PL2)

- here, *nan te* is short for *nan te iu*, which makes a complete thought/sentence ("[It's] called what?") modifying *namae* ("name"). • *n to* is like *e to*, the pause/hesitation word seen above.
- rice crackers that are small and roughly cylindrical in shape (instead of broad and flat like *senbei*) are called *arare*, so the name he gives for his robot parallels his own name and sounds like "nori-wrapped rice cracker bits." The normal Romanization of アラレ is *arare*, but this manga artist has chosen to spell his character's name *Arale* (see final page), so we use that spelling for her name in the word for word and final translations.
- *ja nai ka* asks a rhetorical question, which in this case actually serves as a strong assertion — "isn't it so? Of course it is!/You know very well it is!" He wants to make it look like she's just kidding around.

12

Arale: だ そう です。
Da sō desu.
is (hearsay) is
"So he says." (PL3)

Waitress: ふう ...ん。兄だい そろって ジョーダンみたいな 名前 ね。
Fū–n. Kyōdai sorotte jōdan mitai-na namae ne.
(interj.) siblings together joke-like names (colloq.)
"Hmm. Both of you have names that sound like jokes." (PL2)

Dr. Slump: ほっとけ!
Hottoke!
leave alone
"Leave us alone!" (PL2)

- . . . *sō da/desu* is used to report/relay what someone else has said. Here, the *da* ("is") refers back to the name Dr. Slump gave, so she doesn't have to actually repeat the name.
- *fūn* is an interjection showing interest.
- *sorotte* is from *sorou* ("come together/be in a set").
- *mitai-na* after a noun makes an adjective, ". . . -like."
- *hottoke* is a contraction of *hōtte oke*, command form of *hōtte oku*,"leave alone/leave be."

ボクちゃんコーヒー
アラレちゃんはなにのみたい？
13
機械オイル
へ？
ガチャン
14
ジュースでいいんだ！ジュースで
15
ふ——
おなかサビない？
16
ねえトシはいくつなの？
きょうできたてのホヤホヤ
ブッ
17
はは…なんちゃって！13歳だよな！13！
18
へえ中学生にはみえないわねえ
19

13

Dr. Slump: ボクちゃん コーヒー。
Boku-chan kōhii.
I/me-(dimin.) coffee
"I'll have coffee." (PL2)

Waitress: アラレちゃん は なに のみたい?
Arare-chan wa nani nomitai?
(name-dimin.) as-for what want to drink
"What would you like to drink, Arale?" (PL2)

- *boku* is an informal "I/me" used by males when speaking with close friends and acquaintances. Though the diminutive *-chan* (the children's equivalent of *-san*, "Mr./Ms.") can be used by adults among close friends, its effect is humorous when used for oneself.
- *nomitai* is the "want to" form of *nomu* ("drink"). The particle *o*, to mark the direct object of *nomu*, has been omitted after *nani* ("what").

14

Arale: 機械オイル。
Kikai oiru.
"Machine oil." (PL2)

Waitress: へ?
He?
(interj.)
"Huh?" (PL2)

Sound FX: ガチャン
Gachan
Crash (effect of stool hitting floor as Dr. Slump falls off his seat in slapstick effect)

15

Dr. Slump: ジュ、ジュース で いい んだ! ジュース で。
Ju- jūsu de ii n da! Jūsu de.
ju- juice with is good (explan.) juice with
"Ju- juice is fine. Juice." (PL2)

- *jūsu* is a generic term usually referring to an orange soft drink.
- *. . . de ii* (lit. "is good/fine with") is an expression meaning ". . . is adequate/acceptable/fine."

16

Dr. Slump: ふー
Fū
(sigh)
"Whew!" (PL2)

Arale: おなか サビない?
Onaka sabinai?
stomach won't rust?
"My stomach won't rust?" (PL2)

- *onaka*, essentially meaning "abdomen/belly," can refer variously to "stomach/intestines/uterus/etc.," each of which also has a more technical name.
- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- in informal conversations it's quite common to ask a question using just the explanatory *no* or *na no*. It's especially common among female speakers, but by no means limited to them.
- *deki-* is the stem form of *dekiru* ("be made/completed"), and *-tate* is a suffix meaning "just now done/finished," so *deki-tate* means "just made." *Hoya-hoya* is an FX word for food that is "fresh from the oven/steamer" or "fluffy/steaming hot." *Deki-tate no hoya-hoya* has become an idiomatic expression for anything that is "just made."

17

Waitress: ねえ、トシ は いくつ なの?
Nē, toshi wa ikutsu na no?
hey/say age as-for how many (explan.-?)
"Say, how old are you?" (PL2)

Arale: きょう できたての ホヤホヤ。
Kyō deki-tate no hoya-hoya.
today freshly made
"I was just made fresh today." (PL2)

Sound FX: ブッ
Bu!
Brup! (effect of spitting out coffee in panic)

- *nanchatte* comes from *nante itte shimatte*, in which *nante* (a colloquial *nado to*) implies the preceding statement is ridiculous/silly/unbelievable, and *itte shimatte* is the *-te* form of *itte shimau* (*iu*, "say" + *shimau* indicating an unintended/regrettable action). A speaker may tack this expression onto something he has said, as a way of saying he's not really serious, or a listener may respond with this expression to imply disbelief.
- *-sai* is the counter suffix for years of age.
- *na* is a mostly masculine equivalent of *ne*, used to solicit agreement/confirmation from the listener or a third party.

18

Dr. Slump: は、はは、 なんちゃって!
Ha, ha ha, nanchatte!
(nervous laugh) things like-(quote)
13歳 だ よ な! 13!
Jūsansai da yo na! Jūsan.
13 years is/are (emph.)(colloq.) 13
"Ha, ha ha, Such a kidder! 13. You're 13, right?" (PL2)

19

Waitress: へえ、 中学生 にはみえない わ ねえ。
Hē, chūgakusei ni wa mienai wa nē.
(exclam.) jr. hi. student not look like (fem.) (colloq. emph.)
"You don't say! She sure doesn't look like a junior high student." (PL2)

- *hē* is a mild exclamation of surprise, like "Gee!/How about that!/You don't say!"
- *mieru* by itself means "can be seen/appears," and *. . . ni mieru* means "looks like . . ." — i.e., the particle *ni* is used to mark what (something/someone) looks like. Inserting *wa* adds emphasis.

あんまし質問せんでくれっ！
なんでよ
20
べつにいいじゃないのね——！
ウン
21
あ あらあなたのか 顔……!!
ドキ
?
22
な…な…なんかおかしなと…とこでも……？
23
ハナのあながない…
ばんっ
24
おのれだってないだろがっ!!マンガなんだぞマンガ！
25
あらホント！へえハナミズがでないから便利ねえ
26

20

Dr. Slump: あんまし　質問　せんでくれっ!
Anmashi shitsumon sende kure!
[not] very much/many questions please don't do/ask
"Don't ask so many questions!" (PL2)

Waitress: なんで よ?
Nande yo?
why (emph.)
"Why not?" (PL2)

- *anmashi* is a colloquial equivalent of *amari*, which is followed by a negative to give the meaning "not very much/many."
- *sende* is an informal/colloquial equivalent of *shinaide*, the negative *-te* form of *suru* ("do"), so *shitsumon sende = shitsumon shinaide*, from *shitsumon suru* ("ask questions"). *Kure* after a *-te* form makes an abrupt request/gentle command, so *shitsumon sende kure* is a negative request/command, "(please) don't ask questions."
- *nande* is a colloquial *naze*, "why."

21

Waitress: べつに　いい　じゃない の、 ねー!
Betsu-ni ii ja nai no, nē!
[not] in particular is okay/fine is it not? (explan.) right?
"Isn't it that you should not particularly mind? Right?"
"Why should you particularly mind? Right?" (PL2)

Arale: ウン。
Un.
"Uh-huh" (PL2)

- *betsu-ni* is usually followed by a negative to make the meaning "not in particular." Here the negative is in the idiomatic meaning of *ii*, which literally means "is good/okay/fine," but here is more like "not mind": *betsu ni ii* = "I don't particularly care/mind." *Ja nai no* ("isn't it the case that . . . ?") makes it a question of whether the listener rather than the speaker minds: "isn't it the case that you should not particularly mind?"
- *nē* is directed at Arale, to seek her agreement/confirmation.
- for more on the idiomatic uses of *ii*, see Basic Japanese 12 (or Lesson 12 in *Mangajin's Basic Japanese Through Comics*.)

22

Waitress: あ、あら、あなたの か、顔 . . .
A- ara, anata no ka- kao . . .
(interj.) your fa- face
"Oh, oh my, your fa- face . . ." (PL2)

FX: ギクッ
Giku!
(effect of stiffening in fright/panic)

- *anata* = "you," and *anata no* = "your"

23

Dr. Slump: な、なな、なんか おかしな　と、とこ　でも?
(thinking) *Na- nana- nanka okashi-na to- toko demo?*
so- so- so- something strange/odd pl- place/aspect or something
"I- i- i- is there a strange p- place or something?"
"I- i- i- is there so- something wrong?" (PL2)

- *nanka* (or *nanika*) = "something," and . . . *demo* means "or something/someone/somewhere/etc." The two often go together, as here, for the combined meaning of "or something." In this case *demo* implies the verb *aru* ("exists/there is").
- *toko* is a colloquial *tokoro*, literally "place."

24

Waitress: ハナ の あな が　ない。
Hana no ana ga nai.
nose 's holes (subj.) not exist/have
"You don't have any nose holes." (PL2)

Sound FX: ばんっ
Ban!
Bam (effect of falling flat on face in slapstick effect.)

- *onore* can mean either "I" or "you"; when it's used for "you" it usually has a derisive/insulting tone.
- *datte* here is a colloquial equivalent of *mo* ("even/also"): "you also don't have" ‣ "you don't have either."
- *daro* is a shortened *darō*, which literally makes a conjecture, "perhaps/probably/surely." A short *daro* (or *desho*) is often used when the speaker wants to call the listener's attention to something he/she has ignored/overlooked. *Ga* after the conjectural *darō* provides emphasis like "surely must (be) . . ." or "surely must not (be) . . ."
- *zo* is a rough, masculine particle for emphasis.

25

Dr. Slump: おのれ だって　ない　だろ がっ!
Onore datte nai daro ga!
you even/also don't have surely (emph.)
"You don't have any either!" (PL2)

マンガ なん　だ　ぞ、マンガ!
Manga nan da zo, manga!
comics (explan.) is/are (emph.) comics
"This is a comic! A comic!" (PL2)

26

Waitress: あら、ホント! へえ、ハナミズ が　でない　から　便利　ねえ。
Ara, honto! Hē, hanamizu ga denai kara benri nē.
(interj.) truth (interj.) snivel/snot (subj.) not come out because convenient (colloq. emph.)
"Oh, my, you're right! Gee! Your nose doesn't run, so it's convenient, isn't it." (PL2)

- *honto* is a colloquial shortening of *hontō*, "truth."
- 洟 *hana* or 洟水 *hanamizu* means "nasal mucus/snivel/snot"; 鼻 *hana* means "nose."
- *denai* is the negative of *deru* ("come/go out").
- *ne* by itself often replaces *desu ne*, especially in feminine speech. She lengthens it for emphasis, giving it the feeling of an exclamation.

ちぇ
バカバカ
しい
かえろ
かえろ
グッドバイ
グッドバイ
バイバイ
キィ!
28
27
キキーーーッ
ドカン!
30
キーン
ダッ…
29
……
こ…こ…こ…
こ…子どもが
クルマを
は…
はねた…
カラ
カラ
服
やぶれ
ちゃった
…
31

27

Dr. Slump: ちぇ、バカバカしい。かえろ　かえろ。
Che, bakabakashii. Kaero, kaero.
sheesh ridiculous let's go home let's go home
"Sheesh, this is ridiculous. Let's go home, let's go home." (PL2)

Arale: グッドバイ　グッドバイ　グッド　バイバイ。
Guddo bai guddo bai guddo baibai.
"Goodbye, goodbye, goodbye-bye." (PL2)

- *che* is an exclamation of disgust/chagrin, a little rougher sounding than "rats!/darn!" but not obscene.
- *kaero* is a shortened *kaerō*, the volitional ("let's/I shall") form of *kaeru* ("return home").

28

Sound FX: キイ
Kii
Creak (squeak/creak of door opening)

29

FX: ダッ
Da!
(effect of taking off at a run)

Arale: キーン
Kiin.
(sound of a high-pitched squeal)

30

Sound FX: キキ～ッ　ドカン!
Kikii–! Dokan!
Screeeech! Bang! (screeching brakes followed by sound of great impact)

31

Arale: 服　やぶれちゃった。
Fuku yaburechatta.
clothes got torn (regret)
"My clothes got torn" → **"I tore my clothes."** (PL2)

Sound FX: カラカラ
Kara kara
(effect of wheel rotating loosely with a slight rattling sound)

Old Man: こ、こ、こ、こ、子ども　が　クルマ　を　は、はねた。
Ko- ko- ko- ko-kodomo ga kuruma o ha- haneta.
ch- ch- ch- ch- child (subj.) car (obj.) hi- ht/ran over
"A ch- ch- ch- ch- child knocked over a c- car!" (PL2)

- *yaburechatta* is a contraction of *yaburete shimatta*, from *yabureru* ("to tear" or "be/get torn"). *Shimatta* after the *-te* form of a verb implies the action was regrettable/undesirable. *Ga* to mark *fuku* ("clothes") as the subject of *yaburechatta* has been omitted.
- *haneta* is the plain/abrupt past form of *haneru*, which means "flip up/over/aside" or "splash/splatter," and is also the word used to refer to a vehicle "flipping" — i.e., "hitting/running over" — someone in a traffic accident. In this case, however, the tables have been turned.

This concludes our selection from *Dr. Slump*. The series goes on for 18 volumes, so we can offer only a sampling of this classic manga.

From *Take'emon*, p. 36

ハードディスク	*hādo disuku*	hard disk/drive
メガバイト	*megabaito*	megabyte(s)
パソコン	*pasokon*	PC (computer)
外付け	*sotozuke*	external (drive)

From *OL Shinkaron*, p. 40

ビフテキ	*bifuteki*	(beef) steak
部下	*buka*	subordinate(s)
だまる	*damaru*	be quiet
腹がへる	*hara ga heru*	get hungry (*masc.*)
一流	*ichiryū*	first rank
上手	*jōzu*	skillful
かっこう	*kakkō*	appearance
稼ぐ	*kasegu*	earn
離婚する	*rikon suru*	divorce (*v.*)
料理	*ryōri*	cooking/cuisine
身長	*shinchō*	physical height
掃除	*sōji*	cleaning
退職する	*taishoku suru*	resign/retire
つとめる	*tsutomeru*	serve/work for (a company)
続ける	*tsuzukeru*	continue/go on (with)
うそつき	*usotsuki*	liar

From *What's Michael?*, p. 45

だんだん	*dan dan*	gradually/increasingly
外車	*gaisha*	foreign car
ヒマ	*hima*	free time
実は	*jitsu wa*	actually/really
快適	*kaiteki*	nice/pleasant
飼う	*kau*	keep/have as a pet
かわいい	*kawaii*	cute/darling
ケガ	*kega*	injury
景色	*keshiki*	scenery/view
落ちる	*ochiru*	fall (*v.*)
お誘い	*o-sasoi*	invitation
背中	*senaka*	(a person's) back
盗る	*toru*	take/steal
突然	*totsuzen*	suddenly
ついに	*tsui-ni*	finally
ツメとぎ	*tsume-togi*	(cat's) scratching post

From *Visual Glossary*, p. 56

バカども	*baka-domo*	fools/idiots
ボーリング	*bōringu*	bowling
増やす	*fuyasu*	cause to increase/multiply
開始する	*kaishi suru*	begin/commence
決意する	*ketsui suru*	decide/make up one's mind
故障する	*koshō suru*	break down/go haywire
クローン	*kurōn*	clone
教会	*kyōkai*	church
無理	*muri*	impossible/unreasonable
逃げ出す	*nigedasu*	make a break/escape
調べる	*shiraberu*	research/investigate
手作り	*tezukuri*	handmade/made from scratch
つまらない	*tsumaranai*	boring
浮気する	*uwaki suru*	have an affair
ヤンエグ	*yan'egu*	young executive
ようやく	*yōyaku*	finally
指	*yubi*	finger

From *Warau Sērusuman*, p. 65

あいびき	*aibiki*	assignation/rendezvous
独身	*dokushin*	unmarried
映画	*eiga*	movie
ふえる	*fueru*	increase (*v.*)
二十歳	*hatachi*	20 years old
ひかれる	*hikareru*	be drawn/attracted to
...にひきかえ	*. . . ni hikikae*	in contrast to . . .
比例する	*hirei suru*	be proportional (to)
ヒトリボッチ	*hitoripotchi*	all alone
女性	*josei*	woman/women
かわいそう	*kawaisō*	pitiful/pathetic/wretched
孤独な	*kodoku-na*	lonely/solitary
恋人	*koibito*	boyfriend/girlfriend/lover
ムダな	*muda-na*	wasteful
老人	*rōjin*	old/aged person/people
淋しい	*sabishii*	lonely
さがす	*sagasu*	look for/seek
さっさと	*sassa-to*	immediately/quickly
青年	*seinen*	young man/men
清楚な	*seiso-na*	neat/tidy
社会	*shakai*	society/the public
試験的に	*shiken-teki ni*	experimentally/tentatively
紹介する	*shōkai suru*	introduce
少年	*shōnen*	boy(s)
尊重する	*sonchō suru*	respect/abide by
たりない	*tarinai*	be insufficient
確かめる	*tashikameru*	ascertain/verify/confirm
たとえば	*tatoeba*	for instance/for example
ともだち	*tomodachi*	friend(s)
とりあえず	*toriaezu*	for starters/first of all
つもり	*tsumori*	intention/motive/purpose
残業手当	*zangyō teate*	overtime pay/compensation

From *Dr. Slump*, p. 73

あな	*ana*	hole(s)
バカバカしい	*bakabakashii*	ridiculous
便利	*benri*	convenience/convenient
中学生	*chūgakusei*	junior high student
大成功	*dai-seikō*	great success
服	*fuku*	clothes
ハナミズ	*hanamizu*	nasal mucus/snivel/snot
妹	*imōto*	younger sister
ジョーダン	*jōdan*	joke
ジュース	*jūsu*	juice/juice-like soft drink
機械オイル	*kikai oiru*	machine oil
気づかない	*kizukanai*	not realize/notice
兄だい	*kyōdai*	siblings
にている	*nite-iru*	resemble/look like
おかしな	*okashi-na*	strange/odd
おなか	*onaka*	abdomen/stomach/belly
連中	*renchū*	crew/bunch (of people)
サビない	*sabinai*	won't rust
質問	*shitsumon*	question
トシ	*toshi*	age (*n.*)
やぶれる	*yabureru*	tear/be torn

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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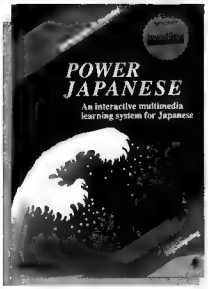

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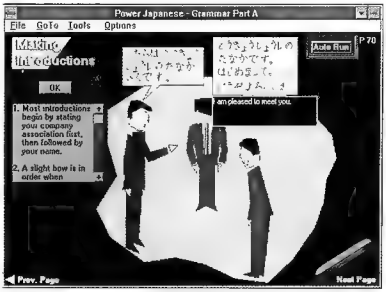
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File GoTo Tools Options
Making Introductions
Auto Run
P 70
OK
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1. Most introductions begin by stating your company association first, then followed by your name.
2. A slight bow is in order when
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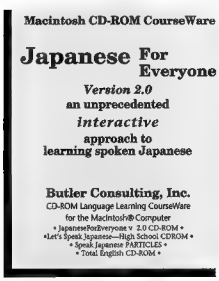

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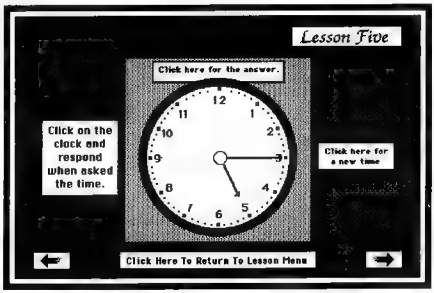
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Click on the clock and respond when asked the time.
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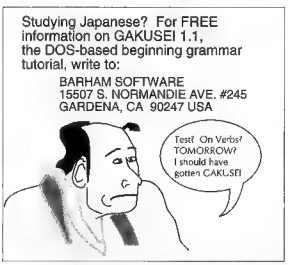
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Japanese male seeks correspondence with male or female Americans of the same age (20). Interests are music, art, skate-boarding, surfing, snow-boarding, literature, and manga. Answer in Japanese or English to Yoshitaka Aso, Higashi-Mobara 11-2, Chiba-ken, 297 Japan

French male, 17, seeks Japanese (especially in Tokyo) and American pen pals, m/f, any age. Understand English, beginning Japanese. Interests: manga, anime, music, F1 & Indy car, video games, etc. Patrick Gazano, 3 Place d'armes, 20169 Bonifacio, France

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American male seeks friends worldwide. Interests: swapping homemade videos, music, international friendships. Write in English to Tracy Allbeit, 242 West Main Street, Suite 168, Hendersonville, TN 37075

Male, 19, seeks Japanese and American pen pals. Interests: Anime, manga and anything about Japan. Write to Juan Luis Manzano, c/ Isabel Garau, 72, 1º, 07458, Ca'n Picafort, Illes Balears, Spain

Japanese single female, 28, seeks pen pals who live in Hawaii. I travel to Hawaii every year and really like it. Please write in Japanese or English. Keiko Iguchi, 5-33-1 Ominami, Musashi-Murayama-Shi, Tokyo, 208 Japan

American male, 39, seeks pen pals worldwide (especially Japanese). Interests include video games, comics, music and business ideas. Write Bill Pearson, 941 S. Sheridan Avenue, Tacoma, WA 98405-3633

American male professional, 26, seeking Japanese female pen pal. Please send picture, write in English. Kenneth DeLaTorre III, 211 Watchung Avenue, Montclair, NJ 07042

American college student, 19, studying computers, would like Japanese pen pals to correspond in English and Japanese as I learn. Jason McInnes, 1133 W 36th Pl, #10, Los Angeles, CA 90007

Indonesian girl, 19, seeks worldwide pen pals interested in Japanese. Please write in English to Juliet, JL. PWS No. 38, Medan 30118, Indonesia

American Christian would like to correspond with Japanese Christians, male or female, any age. Will answer all. Chris Tuey, 8165 W. Geddes Avenue, Littleton, CO 80123

American male, 12, seeks Japanese M/F, any age, who speaks English. Into Japanese art, language, culture, music, anything. Write to Nick Dahlstrom, 1784 Fraser St, Aurora, CO 80011

I'm a 32-year-old Japanese woman interested in movies, traveling, cooking, art, etc. I'm eagerly looking forward to hearing from people all over the world. Toyomi Tomishima, 201-3 Morihisa, Buzen-shi, Fukuoka-ken 828 Japan

American male psychologist would like to communicate with Japanese male/female psychologist. Interests are Japanese language, psychology, culture, martial arts. Write to Ron Coughlin, Box 77029, West Trenton, NJ 08628

21-year-old girl from Hawaii seeks pen pals from Japan or anywhere else. I love Japanese music and martial arts. Letters in English or 日本語 are fine. よろしくおねがいします。Cindy, 95-479 Kaulia Place, Mililani Town, Hawaii 96789

African-American male, 26, looking for Japanese female to develop friendship. Travel to Japan every two months. Please send picture. Eric Williams, 365 Harding Avenue #2, Clifton, NJ 07011

American male model, 23, interested in Japanese culture. Please respond in English. David Hammer, 365 Harding Avenue #2, Clifton, NJ 07011.

American male, 35, interested in Japanese penfriends. My interests are travel (to Japan in April), photography, films and learning Japanese. Please write in English. Craig Rosenberg, PO Box 350, Hartsdale, NY 10530

Single white lady, age 29, seeks correspondence with single Japanese gentleman, age 30-45. I enjoy movies, pop music, art and learning about Japanese culture. Please write and send photo: Niki, PO Box 30031, Cincinnati, OH 45230-0031

28-year-old white American male, medical student, would like to meet a Japanese female. Marlon Navarro, 1900 Perdido St, B0-74, New Orleans, LA 70112

American female, 20, seeks friends from all over the world. Wide range of interests including manga and anime. Please write in English to Andrea Weary, PO Box 1285, Almogordo, NM 88310

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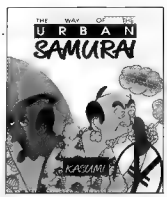

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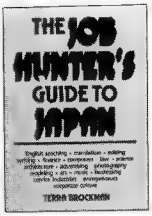

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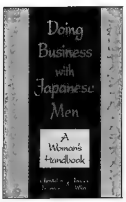

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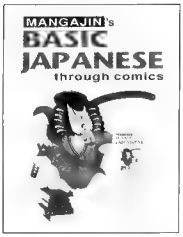

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楽
358
75
2324
楽
GAKU, music; RAKU, pleasure; *tano(shimu)*, enjoy; *tano-(shii)*, fun, enjoyable, pleasant
音楽 *ongaku* music 347
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楽
331
13 strokes
GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant
楽しみ *tanoshimi*, pleasure
音楽会 *ongakukai*, concert, musicale
気楽 *kiraku*, ease, comfort
(木 15)

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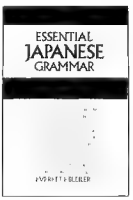

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sample *n.*, *v.* 標本(ひょうほん), 見本(みほん)(を取る), (質(しつ)を)ためす; *Statistics* サンプル.

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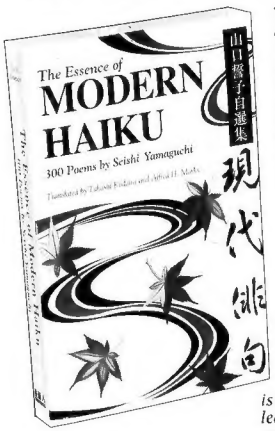

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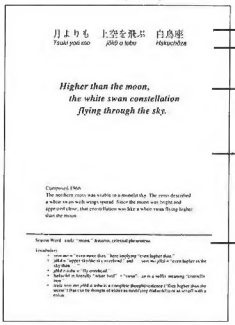

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